# THE ART-JOURNAL.



LONDON, DECEMBER 1, 1851.

THE THIRD VOLUME of the NEW SERIES—the thirteenth volume of the work from its commencement—is completed with this number of the ART-JOURNAL: and the Editor places it before the public with very grateful acknowledgments of the increased support he has received during a year of extraordinary excitement, energy, and prosperity, in all that appertains to THE ARTS which this journal was established to assist and to promote.

So far back as the year 1844, the project of a Great Industrial Exhibition was advocated in this Journal: such advocacy was frequently repeated, accompanied by illustrated reports of continental Expositions, in order to prove its practicability and utility: and, as we have heretofore explained, we had laboured in private correspondence to show to members of Her Majesty's government that such a course was not only desirable but necessary, and of comparatively easy attainment. Happily, an illustrious Prince placed himself at the head of a movement for this high purpose; and he has received that to which he is so eminently entitled, the fervent gratitude of his country.

But it has been remembered to our benefit, that for a long period we were emphatically THE PRESS of the Fine and Industrial Arts: encountering and triumphing over the prejudices of manufacturers against publicity, collecting from all available sources the best information that might instruct the artist and the producer of Art-objects, stimulating both of them to *do* by exhibiting what had been *done*, and preparing the public on the one hand, and the manufacturer on the other, for that contest which will render for ever memorable the year 1851.

For this labour of years, for perseverance in defiance of many almost insurmountable difficulties, for the aid so long rendered to the cause of Art in this country, we have been rewarded—by those whose reward is ever the safest and best—the public.

The ILLUSTRATED CATALOGUE, published in association with the ART-JOURNAL, has been circulated to an extent far beyond our hopes: and it is admitted that, as a representation of the Great Exhibition, it will remain its most lasting and valuable record; and the surest means by which its permanent utility may be extended and secured. Thus much we believe we may be permitted to say in reference to the cause of the Industrial Arts—the great triumph of which we have so recently witnessed; and some degree of pride may be allowed us if we contrast the year 1851 with the year 1844—when our labours in this direction were commenced—and we stood, for so long a period, alone in Europe, as their advocate and representative.

Since the commencement of the ART-JOURNAL, the circulation has gradually increased from 700 (to which it was limited during the year 1839) to nearly 25,000, to which it has reached in the year 1851; and it may interest our early supporters to know that during the first year of its existence—1839—the public expended in its purchase no more than £300; while within the year now passed—1851—the amount paid by the public for this journal (including the ILLUSTRATED CATALOGUE) has been little less than £75,000.

It will be evident, to those who review the progress of Art, during the last seven or eight years, that the public, from whom such patronage was to be obtained, *had to be created;* and we believe we may of right assume that the ART-JOURNAL has been an important instrument in advancing those Arts, which were, until within a comparatively recent period, greatly neglected and entirely unrepresented in England.

Such a means for their promotion, might, no doubt, have been better supplied by others; but we do not hesitate to say that if this journal—or some journal with similar objects—had not been published, there would have been no Exhibition in 1851; for there would have been no preparation for it on the part of either the public or the producer; and neither would have been in a position to entertain so startling, though so invigorating, and so instructive, a project.

The ART-JOURNAL now finds its way not only into the drawing-rooms and libraries of the wealthy, but into the workshop of the manufacturer and the parlour of the artisan. Its engravings are continually found decorating the humbler dwellings of English workmen, to whom they are accessible at small cost, while their character is sufficiently high to recommend them to the connoisseur. And so, we believe, we have fulfilled the pledge we gave, when—in 1849—commencing the VERNON GALLERY—we undertook "to circulate copies of the best pictures, by artists of whom the country is justly proud—extending their renown, giving effect to the lessons inculcated by their genius, and exhibiting the supremacy of British Art for the appreciation and estimation of the world."

The ART-JOURNAL now circulates extensively through the best channels in Europe, the United States, and the British colonies; its large circulation, and consequent power, supply the best stimulus for exertion: we are no longer working under the depression of "Hope deferred;" and while we refer to the past with that satisfaction which may be the recompense of difficulties overcome, we trust that our future resources will be wisely and liberally made available to manifest our sense of the support we have received, and to secure its continuance.

Whatever industry, energy, and capital can achieve for this high purpose shall be continually exerted: we shall labour to obtain the best assistance in every department which Europe can supply—hesitating at no cost to procure the worthiest aid of artists and men of letters, improving as far as possible even those minor matters of printing and paper, which may give augmented value, and impart additional elegance, to the publication.

The part for January 1852 will bear evidence of these improvements: and to that we refer our Subscribers.

8, WELLINGTON STREET NORTH,
STRAND, LONDON.

## THE ORIGIN OF THE GREAT EXHIBITION.

*Letter from the Editor of the* ART-JOURNAL *to his Subscribers.*

So long as the honour of *originating* the Great Exhibition was claimed for his Royal Highness Prince Albert, I remained silent; not alone from dutiful respect; it is unquestionable that but for the influence and personal exertions of the Prince, there would either have been no exhibition, or, at all events, none to excite the wonder and admiration of the world. All in which he has been concerned has been conducted with so much condescending courtesy, so much generous sympathy, so much prudence, forethought, and practical wisdom, as to have obtained the respect and affection of every class and order—not of Great Britain alone, but of the several nations and people of the globe. I have been well content to forget my claims, in the gratitude I, in common with every British subject, owe to him; but I am by no means satisfied to let others take from me the right to which I am undoubtedly entitled; and I presume to ask the readers of the *Art-Journal*—now that the Exhibition has passed and become a theme of history—to peruse the statement I feel bound to make: and I do so in my own name, as the most respectful and fitting mode in which it can be put forward.

I take this step because I find the merit of *originating* the Exhibition given in some public journals to Mr. Henry Cole, C.B.; and especially. I read in the *Times* newspaper—the great authority of the world—allusions to this gentleman as the "earliest promoter of the Exhibition," who "especially stands next to the Prince with regard to it;" and an inference drawn that, but for Mr. Cole, the Exhibition would never have taken place.

I have elsewhere observed that, repeatedly, since the year 1844, I had advocated the policy of an Exhibition of Industrial Art in England; but at the close of 1847, I had many reasons to believe the time was approaching when such a project might be effectually carried out: and in the ART-JOURNAL for January 1848, I printed an article entitled

"PROPOSED EXPOSITION OF BRITISH MANUFACTURES,"

from which I ask permission to copy the following extracts. The first part of this article was written, at my suggestion and request, by my lamented friend the late Dr. Cooke Taylor, to whose aid I had been for a long period very largely indebted; the latter portion—that which more directly details *the plan*—was written by myself.

"It is now some four or five years since we published our first article on the application of the Fine Arts to the Industrial productions of the country. There were many who, even then, believed that good might be effected by calling attention to the perverted taste visible in what were wrongly termed *decorations;* but there were, also, many who predicted that we had entered on a path where success was out of the question; who believed that English manufactures were hopelessly deficient in enterprise, and the English public still more hopelessly incurable in taste.

"With pride and pleasure we record, that the application of the Fine Arts to British Manufactures has made rapid strides within the last few years; and that Science has kept pace with this advance, developing new resources of colour and material to realise every new artistic conception of beauty and elegance.

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"It has long been an aphorism that nothing is cheap which is not good: it will soon be an aphorism that nothing is cheap which is not beautiful.

* * * *

"We want AN EXPOSITION of BRITISH MANUFACTURES; the efforts made in various directions to supply this want are at once proofs that it is felt, and that by private enterprise it cannot be supplied. The Society of Arts has done something; our own Office is doing some service in increasing the knowledge of industrial art and diffusing a

taste for its productions;* the Polytechnic Institution is also arranging plans for a similar purpose; so is the Society of Artists, who have instituted a Free Exhibition; but no Society and no private individual can adequately bring before the British public a fair display of the varied productions of British Industrial Art.

* * * *

"The Exposition would be visited by different classes and for different purposes. Different arrangements, including a different tariff of prices, should be fixed for the various days of the week. A theatre for lectures would be a desirable adjunct, and would help to defray the cost of the Exposition.

"The results of this Exposition would be, in the first place, a great increase of national confidence; once thoroughly acquainted with the power and extent of our own resources we should learn not to be depressed by any temporary crisis, inevitable in a nation where there is so much of enterprise, and consequently so much of speculation and so much of credit.

"The loyalising effect of such an Exposition is not the least of its moral recommendations. Every man who visited it would see in its treasures the results of social order, and reverence for the majesty of law. It is this thorough conviction of the salutary power of law, which is the true source of the manufacturing prosperity of England. To the ignorant fool, or designing knave, who asks the use of a government, such an Exposition would afford a decisive answer:

"*Responsum* si quæras circumspice.

"Industry is the child of order; and a country will only prosper when the labourer is as strongly convinced of this fact as the employer.

"The effect of such an Exposition on the refinement and development of the national taste, could not easily be calculated.

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"In a country where the division of labour is carried to such an extent as England, the producers of artistic form in one material have rarely opportunities of examining the results of artistic production in any other. Trade has even less opportunity of learning from trade, than profession has from profession. But each is rife with mutual instruction to the other; it is only by comparison that men can learn what forms are best adapted to different materials. In an Exposition, manufacturers can offer useful suggestions to each other, while they afford instruction and amusement to the public.

"A desirable opportunity would be offered for determining how far different manufacturers can combine in ornamental and useful production.

"The great difficulty will be to find a person possessing all the qualifications necessary for the direction of such an exhibition; the preliminary arrangements will require great tact, skill, and habits of organisation; he must have a name and fame that will inspire confidence; and must have industry to work so large a project, patience to explain it, and knowledge to apply the whole to the practical improvement of British manufacture.

"Yet we are not without hopes that such a person may be found; such a gentleman, for example, as the Right Hon. Thomas Wyse; that he will have no difficulty in finding able and willing coadjutors; that the co-operation of government may be calculated upon (money in aid not being required); and that we shall *ere long have to announce an Exposition of British Industrial* Art, immeasurably superior to that of Belgium; not inferior, in many of the most important branches, to that of France, and worthy of the British nation.

"From government nothing need be required but, first, its SANCTION—direct and emphatic; next, *the allotment of ground in one of the parks upon which to erect a temporary building;* and next, the AWARD of HONORARY MEDALS, in gold and silver, to those manufacturers who exhibited greatest enterprise and ability, or both combined, or whose productions were calculated to be practically useful to their country.

"We believe a proposal for such an Exposition would be well received in the highest quarters; *Prince Albert is known to take a deep personal interest in all matters that relate to the Industrial Arts of England, and to cherish an earnest desire for their advancement.* We cannot doubt his willingness to place himself at the head of a *duly authorised, and properly arranged*, committee of management. There are many members of the government who have long admitted the wisdom of some such 'move' as that we advocate, and who will be more than well disposed to aid it; and, although the time is not as yet fully ripe for the development of the project, *it is not too soon to consider arrangements for its ultimate accomplishment.*

"The plans adopted in France under circumstances precisely similar to those we hope to see carried out in England, are at hand for consultation and imitation. In another year, another Exposition will take place in Paris; experience there may convey knowledge to us here.

"Four years ago, when reviewing the Paris Exposition, we expressed a hope that England would hereafter 'do likewise.' We had then no idea that the power to do so had nearly arrived. It is beyond question, that Manufactured Art in this country has of late made rapid strides; and we may confidently predict that *within three years* from this period, our manufacturers will be in a condition to compete with those of France,—in ALL respects; and to form an Exhibition by no means inferior to that which every five years attracts so many persons to Paris, encouraging and rewarding its producers and artisans.

"We assert, without the least hesitation, that the Manufacturers of Great Britain generally, if not universally, *would very cordially co-operate with a Committee formed for conducting such an Exposition.* But we consider it above all things essential, that though not directly appointed by the Government, such a Committee should be approved, and in a degree *commissioned*, by Government. If this be done, and such other aids as we have alluded to be afforded, there would be *no difficulty that might not be easily overcome.*"

Soon after this article was published, viz., in January, 1848, I addressed to the Earl Carlisle (then Lord Morpeth) the following letter:—

MY LORD,—May I take the liberty of asking your lordship to read an article in the *Art-Union Journal*, in reference to a proposed National Exposition of British Industrial Art—at some period hereafter.

My object is to ascertain if your lordship is likely to think well of such a proposal.

If you are so good as to notice this communication, I shall regard your reply as *private*.

Indeed, I presume to address you less in your public capacity than as a nobleman who has ever manifested a desire to assist any right and well-grounded project for the public advantage.

I trust you will believe that I am influenced by no personal motives; but as already some communications have been made to me—arising out of the article to which I refer—I desire much to have some idea (however indistinct it may be) as to the possibility of government aiding such a project, in the event of all matters appertaining to it being entirely satisfactory.

I have the honour to be,
Your Lordship's faithful and humble servant,
S. C. HALL, F.S.A., Barrister-at-Law.

His Lordship's reply to this note was encouraging: but he considered the time for action had not yet arrived. Subsequently I had conversations on the subject with my personal friend, the Right Hon. Thomas Wyse—one of the Lords of the Treasury: and while the guest of a near relative of Sir George Grey, I had the honour to meet this estimable gentleman, and I explained to him the plan, and was by him assured of his friendly feeling towards it, whenever it was sufficiently developed to be laid before government. I went farther: I communicated with Mr. R. R. Moore (who had been the principal manager of the famous "League Bazaar," which was, in reality, an exposition of British Industrial Art), and requested him to communicate with Messrs. Cobden, Bright, and others: which he did.

I desire it to be distinctly understood that neither at that time, nor at any other period, did I design to do more than induce competent persons to undertake the task of forming and carrying out this project of a great Industrial Exhibition. I felt, and now feel, that as the conductor of a public journal—manifestly interested in the result—it would be unbecoming in me to be one of its managers. and I *only desired to see the affair properly conducted, and in proper hands.*

About this period (in January or February, 1848), Mr. Henry Cole called upon me, in reference to the Exhibition then in progress at the Society of Arts: I expressed my opinion that however useful these Exhibitions might be, *as preliminaries*, they were insufficient to meet the wants of the age. I directed his attention to the article above quoted, informed him that I was in communication with certain members of her Majesty's Government, on the subject of a Great Exhibition similar to those of France; and I stated to him my belief that the Society of Arts, strengthened as it had been by its illustrious President, might, with advantage to the public, take the affair out of my hands.

I cannot say whether this was the suggestion upon which Mr. Cole acted; but a few months afterwards, when preliminary meetings had been held in reference to it, Mr. Cole again called upon me and proposed that I should take some share in the active management of the plan; in reply, I stated that I could not do so, without risking that independence which it was essential to the editor of a public journal to preserve—of a journal more especially to which the public would naturally look, and in which the manufacturers would confide, as peculiarly bound to watch and protect the interests of both. I therefore respectfully declined the proposal.

At the same time I expressed my belief that my journal might, with advantage to the Exhibition as well as to me, (always sustaining my independence), be made a useful organ of communication with the manufacturers; in approving this proposal, Mr. Cole expressed himself strongly; and I added that as I was about to make an extensive tour on the Continent, I would gladly be the medium of communicating the views of the commissioners to the manufacturers of Germany, Belgium, and France; to this Mr. Cole acceded, proposing that my expenses should be paid; this proposal I declined, as risking that which it was above all things necessary for me to keep—my entire independence of all control. But I certainly did look for—and confidently expect—such aid as Mr. Cole and his colleagues could rightly render to me—with advantage not only to me, but to the Exhibition. If in this expectation I have been disappointed, the subject is not one concerning which I need trouble my readers.

I have been enabled to form and complete the Catalogue I projected, almost at the commencement of the scheme—and for the means which enabled me to do this I am indebted solely to the Exhibitors.

It will be observed, that I never at any time contemplated an INTERNATIONAL EXHIBITION; this plan originated in the large mind and enlightened policy of his Royal Highness Prince Albert; but I humbly think it will be seen that as between Mr. Cole and me, there is no question as to who was the "originator" of a Great Exhibition of Industrial Art in the British metropolis. There can be little doubt, however, that the idea must have occurred to many others: the example of France was sure, sooner or later, to be imitated in this country; and year after year brought us nearer to a position in which competition, being no longer dangerous, was not to be avoided.

I hope the subscribers of the *Art-Journal* will pardon me for having absorbed so much of their space. I am well content with the issue; it has brought to me a large reward of pecuniary advantage and of exceeding satisfaction. Inasmuch as I never sought for any honour except that of being the representative of the Exhibitors in this journal, I never looked for any reward except that which I might derive from the public—and IT HAS BEEN ACCORDED LIBERALLY.

But I have thought it due, not only to myself, but to the various interests I represent, to show that I did not neglect the duty—a duty so evidently incumbent on me—of striving by every means in my power, to induce an Exhibition of Industrial Art in this country.

S. C. HALL,
*Editor of the Art-Journal.*

8, *Wellington Street North.*

* At that time the office of the *Art-Journal* was in the Strand; and in the window we placed a large number of original and beautiful productions of industrial art, which we had collected in England and in various cities of the continent. It was a source of some inconvenience, inasmuch as many passers by desired to *purchase* the objects which were there only *shown;* in all cases, however, we furnished the names and addresses of the producers. This *exhibiting window* was the means of inducing several persons to make similar displays—with reference to trade. Mr. Cundall, of Bond Street, more particularly, adopted this plan, avowedly as an imitation of it. The necessity for such display in our case, was, therefore, much lessened, and we conceived ourselves justified in abandoning it. There are many, however, who well remember it, in the years 1847 and 1848, as the first indication of an attempt to familiarise the public with the beautiful in art-manufacture.

## THE GREAT EXHIBITION AND ITS SURPLUS.

The Royal Commissioners of the Exhibition of the Industry of all Nations, profess to require a renewal from the crown of their expiring powers, in order to enable them to appropriate the surplus which remains in their hands; and have, with this view, addressed a memorial to Her Majesty, in which they state its probable amount at 150,000*l.* From this document it would appear that the total receipts have not fallen short of 505,000*l.*; namely, 67,400*l.* in subscriptions, 424,400*l.* in entrance fees, and 13,200*l.* in casual receipts. It would seem therefore, that, after disposing of no less a sum than 355,000*l.*, including the cost of the hire of the building, and the award of 35,000*l.* beyond what the contractors had any legal right to claim, the Royal Commissioners have become, all of a sudden, exceedingly squeamish as to their power of disposing of the residue. This squeamishness has indeed, it is said, arrived at such a pitch, that although the government has offered to advance 150,000*l.* if they will devote the balance in their hands to the establishment of a National School of Design, on the site of Gore House, they have declined the offer, on the ground that they stand pledged so to appropriate the fund as *to benefit foreign nations as well as our own!*

A more ultra-liberal proposition than this, it is scarcely possible to conceive. Foreign nations have already derived the full benefit they had a right to expect from the project. Its success appeared in the first instance so far problematical, that preliminary subscriptions, which constitute nearly *half the balance in hand*, and a very large guarantee fund, became indispensable. Had the affair proved a failure, foreigners would not have been called upon to bear any part of the sacrifice; and we cannot therefore understand upon what principle they are to be permitted to share in the profits. Enough, and more than enough of this spurious generosity has already been exhibited towards foreign interests. Besides, the suggestion is one altogether impracticable, unless the amount be divided and distributed among the respective nations. Subscriptions from British subjects to the amount of 67,400*l.* were obtained under an implied pledge that any balance which might ultimately remain in the possession of the commissioners would be applied to purposes strictly in connection with the objects of the Exhibition. We learn from the manifesto which has given occasion for these remarks, however, that the Commissioners are now entirely averse from such an arrangement; and that in a fit of extraordinary, and as it appears to us very unnecessary generosity, they desire so to appropriate the balance at their disposal, that the advantages it may secure may be shared by other countries with our own. Nothing is more easy than to be liberal at other people's expense. In the distribution of the fund, which has already taken place, a larger amount of liberality has been displayed than there appears to have been any necessity for. We would particularise the enormous over-payment to Messrs. Fox and Henderson, the favour shown to Messrs. Spicer & Clowes, and the gratuitous offer to remunerate the *employés* of foreign exhibitors, already paid—and no doubt adequately paid—by their own governments. To confine ourselves to the most important of these princely gratuities awarded out of a public fund:—

The original contract with Messrs. Fox & Henderson provided that a sum of 79,000*l.* should be paid to them for the use of the building, and that in the event of its purchase, its cost was not to exceed 150,000*l.* With this agreement, a proviso was very properly associated, that any additional works not included in the specification should be paid for separately. These extraneous labours increased the amount of Messrs. Fox & Henderson's claim for the *hire* of the building from 79,800*l.* to 109,000*l.*, that is to say, by a sum of 29,200*l.* We are now assured, however, that even this large advance upon the original estimate, would not indemnify the contractors! Such may, for aught we know to the contrary, turn out to be the case, but it is an accident, with which the public, as a mere matter of justice, has nothing whatever to do. A bargain is a bargain; and if expectations are raised in the minds of contractors that their estimates are not to be final, the *bonâ fide* aspirant will have little chance of securing the execution of any great public work. The Commissioners themselves are indeed compelled to admit the force of such reasoning in their apology for setting it at nought:—

"It was resolved, that although, under ordinary circumstances, the payment of a higher sum than that agreed upon for work executed under a contract, after public tender, *is highly objectionable, and would establish a very dangerous precedent*, and although the Commission could admit no claim on the part of the contractors," &c.

Whatever disposition might have been felt to deal liberally with Messrs. Fox and Henderson, the award to them of *thirty-five thousand pounds* over and above the additional sum of twenty-nine thousand two hundred pounds paid to them for extras, cannot but be considered as greatly beyond either the justice or necessity of the case. If these gentlemen be really the men of business we take them to be, they made their calculations, if not with literal correctness, at least upon a scale which would not have left them losers 35,000*l.*! To suppose that they would have given in an estimate so lamentably defective, would be to libel at once their prudence or practical knowledge as tradesmen. But granting that they have under-rated, to some extent, the cost of the work they have undertaken, is not every contractor liable to the same contingency? Instances have, indeed, been known of first-rate contractors losing, under circumstances of grievous hardship, so large an amount of money, in a contract with Government, as to ruin them. But profit is not always the primary and only object. Setting their pecuniary gain wholly out of sight, it seems perfectly clear that the contractors for the Crystal Palace have made a decided hit, and one which will secure them a succession of important public contracts. The head of the firm, moreover, has been knighted. Taking the whole circumstances into consideration, therefore, it cannot be doubted that a further gratuity of 35,000*l.* is greatly beyond the reasonable exigencies of the case. As the matter now stands, the Royal Commissioners having contracted that they should be allowed to purchase the building out and out for 160,000*l.*, are about to pay 146,000*l.* for the mere use of it for a few months! Nor is this all. The flatterers of the Royal Commissioners now allege the enormous amount to be paid for the mere hire of the building, as a reason for completing the purchase of the entire edifice! A leading contemporary is indeed quite pathetic on the subject. He thinks it would be a sad pity to throw so much money away on mere rent, when we may purchase the Crystal Palace out and out for a comparatively small sum in addition. Another fruit of this pseudo-liberality at other people's expense, is to be found in the fact that Messrs. Munday, the original contractors, have become dissatisfied with the amount (5000*l.*) awarded to them for their abandonment of their contract, and desire to have it increased. We fear that these arrangements—which we are disrespectful enough to term "jobs"—will be increased as we progress towards a close.

The "Spicer and Clowes" contract will turn out, upon examination, to be of much the same character; to examine it very narrowly will be our duty ere long. In place of three publications the contractors have issued about thirteen; instead of paying a royalty of two pence in the shilling, it is said they have paid nothing of the kind; and a rumour is current that the Commissioners mean to purchase a large number of their costly "stock on hand," as presents to foreign commissioners, contributors, &c. It is affirmed indeed that Messrs. Spicer and Clowes have lost money by their speculation. We do not believe this; but if they have, the fault is entirely their own; their productions—the little catalogue and the big catalogue—were so awfully bungled as to be miserable failures; this is so universally notorious, that all the help of their friends may not sufficiently sell them: but we assert without the slightest fear of contradiction that they had a fortune in their hands; if their works had been well executed, they would have sold enormously. Badly done as they have been, they have to thank themselves only, if they sustain a loss, and have no more right to call upon the Commissioners for compensation, than has the merchant whose ship has been wrecked, and his property sacrificed in consequence of his neglecting to insure his venture.

At all events we hope, and that earnestly, the Commissioners will not meddle with the surplus, until a clear and definite balance-sheet has been laid before the public—showing every shilling that has been expended, and how it has been expended: for it will be very difficult to persuade the world that there was wisdom—even if it be admitted that there was perfect integrity—in a scheme which involved an outlay of 355,000*l.*

We demand a statement of accounts as an unquestionable right; we demand it on the part of those who contributed shillings, and also on the part of those who paid pounds, and hundreds of pounds—making up the sum total of 67,400*l.*, which justified the undertaking.

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## THE GREAT EXHIBITION.

### THE JURIES AND THE AWARDS.

The declaration of the awards has been received with a dissatisfaction so general; and the feeling has been provoked by so much want of judgment, and even common tact, in the composition of many of the juries, and in the instructions by which the operations of all were to be influenced and guided, as to merit the most severe reprobation, perilling, as it does, the ultimate success of the scheme in its most important principle, "*the recognition and reward of excellence.*"

We are fully aware of the difficulty, verging upon impossibility, of realising such an adjudication as should have satisfied the exhibitors generally, but we cannot admit that it existed to such an extent as to exclude evidence of common sense and forethought. It must be immediately apparent to the glance of a practical eye, that the numerous "Decisions of the Royal Commissioners," "Instructions to the Juries," "Instructions from the Council," "Minutes of the Commissioners," &c., &c., &c., are in themselves as inapplicable as they are irreconcileable, and the jurors but lent themselves to a hopeless task who sought or expected to render their operation either consistent or honest.

We learn that some jurors, to exonerate themselves from the obloquy attaching to certain verdicts, threaten to protest against the position in which they and the exhibitors have been placed by subsequent acts of the "Council" and "Groups;" so that, what with the impulse from within, and the pressure from without, deplorable blunders will be thoroughly exposed; and we venture the assertion, that in all probability a month hence will find the council and prize medals equally valueless as a distinctive honour, except to manufacturers beneath the average standard, and tradesmen of questionable celebrity. So low has the "prestige" attaching to the award of the *prize* medals fallen, that their rejection will eventually be general. Awarded *within judicious limitation, as it might have been*, it would have testified to honourable exertion and success,—awarded *indiscriminately, as it has been*, it becomes to the more worthy competitors an emblem of defeat and dishonour. Numbers of exhibitors to whom the offer of a prize medal under its present aspect, is but an insult as well as injury, are so circumstanced by business connection that they cannot venture on the consequences to which a public repudiation of the award might subject them; but in several instances, and those certainly very flagrant illustrations of the force of the complaints of which we feel compelled to become the organ, the verdicts have been impugned, and the proffered awards rejected—a course which, however repugnant it may have been to the parties interested, was the only one by which their indignation could find legitimate expression.

We but review past errors that they may serve as future warnings; in this aspect they may tend to amendment by prospective influence.

There was a cumbrous ponderosity in the programme of the working machinery of the judicial system, that, from the very outset, threatened either total stagnation, or erratic progress; and the fear of such results has been amply verified. It is but a compliment to call that a system which has no uniform movement, and which from its ambiguous and contradictory propositions precludes the possibility of uniform action.

There was in the operation of a jury, quite enough of risk from too little judgment or too much prejudice, or a combination of the two; but to render the risk a certainty, to preclude as it were the probability of a satisfactory solution, "*three juries*" are determined on, and even the relative action of these is unfortunately reversed.

Instead of the course adopted in ordinary judicial courts, the further the appeal, the higher the standard of judgment brought into deliberation—we have had in the present instance an exemplification of a principle diametrically

opposite. Whatever judicial fitness or capacity might have been assumed as the qualification of the first tribunal, it became, as the successive operations of the second and third bodies came into play, a vivid embodiment of "fine by degrees and beautifully less."

First in operation we have the jury professedly selected from members practically acquainted with the subject under deliberation. The decision of this jury, if thought to require further confirmation, or revision, would by mere common sense advocates have been referred to a body professing in a still higher degree the peculiar knowledge involved in the enquiry; and if again, needing a third judgment, that this should have presented the desideratum in question in its very highest embodiment. But the Exhibition fates willed otherwise, and the verdict of the first jury, in most instances boasting the names of men qualified for their duty, is referred to a "group" with a relative "fitness" in the different classes, varying from "*one in five*" to "*one in ten*," which is still further minimised as the decision is referred to the Council (the last jury), by a final proportion of "*one in thirty*." Now in this estimate we give the chairman of each section credit for some knowledge of the branch of manufacture upon which he is called to sit; although in many cases the reverse is the fact. Upon the decision of this council so constituted, the absolute veto rested.

In justice to the position of exhibitors, we will briefly analyse the formation of the juries, to whom their interests have been confided.

In the composition of the "*real jury*"—that is, the body whose "decisions" were paramount and *final*—the Royal Commissioners monopolised the whole selection; the gentlemen who were recommended by the local committees, chiefly consisting of exhibitors, even when appointed were but a *nominal jury*, whose verdict was liable to be modified or altogether reversed by the "*Council*" and "*Groups*." This was lamentably exemplified in the instances of Messrs. Broadwood and Messrs. Collard, whose award of council medals, passed by a jury of the highest professional talent, was subsequently annulled by those bodies—directly contrary to the spirit of the "warrant" which gave them office—signed by the Royal President of the Commissioners, which distinctly declares each juror elected "FOR THE PURPOSE OF AWARDING MEDALS." It appears from these facts that the jury had no power to "award," but merely to "recommend," and even in this limited capacity their wishes had no influence. *In every case the Commission reserved to itself the election of the chairman of the separate juries*, and as the "group" was but a "moiety," and the council the "aggregate" of these nominations, the influence of the exhibitors was thus very effectually excluded, and their fate left entirely to its tender mercy. Viscount Canning, as President of the Council of Chairmen, states in his report, that "the British jurors were selected by Her Majesty's Commissioners from lists furnished by the local committees of various towns, each town being invited to recommend persons of skill and information in the manufactures or produce for which it was remarkable." We are bound to affirm, upon the various information which has been furnished to us, that this rule was not generally adopted. We are prepared to prove, in several instances, that not only do the jurors possess "no skill or information," but that they were *not selected from any lists furnished by local committees*.

We may refer for illustration to the jury on Ceramic Manufacture, Class 25, whose decision in the case of Alderman Copeland has given rise to such general reprobation. Of the four English jurors on this board, we ask who recommended the Duke of Argyle, Mr. Baring Wall, M.P., and Mr. Mortlock (a retail dealer in Regent Street)? Certainly no local committee of English potters, to whom we are assured such a selection was a matter of the greatest astonishment, and the subject of much indignant ridicule, which, as regards the latter gentleman, resulted in a general protest against his nomination. What possible weight with those practically acquainted with the manufacture, can the opinion of such a jury carry? It is but a judicial mockery, as injurious as it is ridiculous, for the products of such an important branch of manufacture to be exposed to the capricious vote of such a tribunal. And what has been the result? that these have served to neutralise the opinions of men eminently qualified for their duties—viz., M. Kaminsky, the Russian Commissioner, Councillor of the Administration of Finance, also a juror in Class 1, (mining, quarrying, metallurgical operations, and mineral products); M. Oderuheimer, Zollverein Director of the Board of Trade and Commerce, Wiesbaden, and M. Pinto, of Portugal—all specially elected by the authorities of their countries as the most eminent members they could depute. But the sequel is still more objectionable; not only is their judgment negatived, but the Duke of Argyle, as chairman, gives a second adverse vote by which it is reversed, and Mr. Copeland loses a council medal.

Again, as the most conclusive mode of illustration, we refer to the official list, and it appears to us that the members forming the council of chairman on group D are liable to the full weight of our objection, and that by consenting to act in such a responsible capacity they are amenable to the strictures which exhibitors, coming within the sphere of their operations, have so freely and forcibly made.

The class of manufactures somewhat inexplicably grouped together under the initial D, including the "metallic, vitreous and ceramic manufactures," seem in the selection of the list of chairmen to have been subject to the most remarkable exemplification of eccentric action, and in this body, be it remembered, all positive and definite judgment is absolutely vested. This list presents a grand total of two Dukes, two Lords, and one Honourable. Surely if titles and dignities were necessary to the realisation of a just estimate of the comparative quality of "cutlery and edged tools, iron and general hardware, works in metal, glass and pottery," then the exhibitors of such products may surely cry, "Hold, enough!" but if practical knowledge form any element in the value of a verdict, it remains to be proved that any such qualification was an hereditary endowment. Individually we have every respect for the noblemen alluded to, but their position in the capacity they assume here is a grievous mistake and a positive wrong, and as such we are bound to note it. As "associate jurors" in one of these classes, No. 22, "iron and general hardware," we were much puzzled at finding the names of Sir H. R. Bishop and Chevalier Neukomm, the eminent musical composers, inasmuch as we are utterly at a loss to conceive what possible connection or affinity there can be between "melody and hardware." Now the opinions of either of these gentlemen upon "musical instruments," in which class they also appear as jurors, (and where their fiat was made of none avail) would by us be received with every respect that their judgment and experience entitle them to; but their opinion upon the merits of "metal buttons, anvils, needles and fish-hooks, nails, hammers, bellows, and horse-shoes," we should rate very much "below par," and think we compliment them by such an estimate.

It has been urged in official quarters, against the force of the appeals made by protesting exhibitors, that they have no right to complain; that by consenting to appear as exhibitors, they "accepted" the scheme—they "accepted" the Commission, and the officials connected with it, and, as a result, the acts which were to ensue from their conduct and direction.

This is not a fair statement of the case, and only proves that truth would not have suited the purpose of such special pleaders.

Exhibitors could only "accept" the Exhibition and its management so far as they were, at the time of sending in their products, cognisant of its promised working; this was sadly limited. Vague and indefinite, as originally promulgated, were the "decisions" by what their operations were to be guided and subsequently adjudged. There was really nothing "definite" in the original proposition for exhibitors to "accept," but the broad question of a great industrial gathering, to which they were asked to minister.

So far from "accepting" the judgment of the Commission, there has been but a continued series of "protests" and "objections" from the first publication of any determined course of action, and it is to the influence of the objections which accompanied these that we owe the success which has resulted.

The only decisions which the exhibitors were at all cognisant of as determined, and by which they regulated their operations, have been altogether negatived or rescinded. They laboured on the assurance that the most essential elements of success to manufactures would have been recognised in "beauty of design in reference to utility," and "cheapness relatively to excellence of production;" but these considerations have had little or no weight in subsequent action.

Most fortunate is it for the Royal Commission that the "*money prizes*" were abolished; for had mere caprice directed the award of "one of 5000*l.* and at least one of 1000*l.* in each of the four sections," as it has done in the case of the medals, the affair would have been even worse than it is.

It may be asked why did not the exhibitors who felt so disappointed at the progress of the scheme, withdraw altogether from it; the answer is simply that such a course was not allowed. It was in some cases suggested that this would be done if certain "decisions" of the Commission were enforced; but the "official" reply was that the goods being in the building were for the time the property of the Royal Commissioners, and could neither be removed nor withdrawn from competition. In fact, willing or not—satisfied of a competent and just tribunal by which to be adjudged—or disgusted with specious pretences—there was no help then: the Commissioners had possession of the "exhibits," their object was so far answered by getting the building filled, and chance and interest might direct the issue.

Well may exhibitors feel disappointment, and well may such feeling prompt strong and emphatic denunciation of the causes which have wrought it. What may be the consequences of reaction it were difficult to conjecture, but they are perilous and disheartening, and nothing but an indomitable and enthusiastic spirit of progress, so engrossing as to absorb all minor considerations, can survive, undiminished, the chilling influence which the "denouement" of the Great Industrial Exhibition, in some respects, so fearfully forebodes.

We say "in some respects"—for, in spite of all mistakes, and of acts, which it would be a gross misapplication of courtesy to term mistakes, enormous good must grow out of the Great Exhibition; and upon this far more gratifying view of the subject, it will be hereafter our task to comment.

## PSYCHE.

FROM THE STATUE, BY W. THEED.

OUR acquaintance with the writings of Apuleius is of too remote a date to enable us to determine the precise point in his history of Psyche, which Mr. Theed has chosen for representation; but, inasmuch as the attitude of the figure and the expression of countenance indicate thought and seriousness, it is very probable she is listening to the reproaches of Venus for having captivated her son, while the imperious goddess is dooming her to the penalties of transgression. Another version may be given to the subject by supposing Psyche mourning her inability to find Cupid, from whom the wrath of Venus had long separated her, and whom she had sought half the world over. The latter seems to be the more correct translation, as she holds the bow, which Cupid had left with her, in her hand.

Mr. Theed's statue, whatever feeling it is meant to represent, is a very elegant conception, deficient perhaps in the elegant severity of composition that marks the character of Greek sculpture, but still distinguished by much of an elevated and highly poetical order. The form of the figure, from the shoulders downwards, is gracefully modelled, and the arrangement of the drapery over the lower limbs is light and *statuesque*. The work is in the possession of the Queen, at Osborne House, a sufficient testimony to its merits.

## THE GREAT MASTERS OF ART.

### No. XI.—ADRIAN VAN OSTADE.*

In our previous notice we left Ostade quietly domiciled in Amsterdam, and following his profession with deserved celebrity; here he continued till his death in 1685. His life, which was prolonged till the age of seventy-five years, offers little or nothing in the way of interesting biography beyond what is associated with his works.

The pictures of this admirable painter exhibit two styles; his earlier productions, such as those he executed when residing with Francis Hals, are distinguished by a bolder and less finished manner than those he subsequently painted, which have a smoothness of surface and an elaborateness of manipulation, that cause them to look as if painted on porcelain, so high is the polish he gave them. At the same time, his colouring is rich, clear, harmonious, and glowing, and the touch of his pencil exceedingly light and delicate, while he seems to have caught some of Rembrandt's inspiration, in the judicious and effective management of *chiar'-oscuro*. There is undoubtedly a vulgarity in his subjects, but that is inseparable from the scenes he selected; still that vulgarity is not so offensive nor so disagreeable as we see it in the works of Brouwer and some others of the same school, while the truth of his representations is unquestionable. In variety and expression of character, and in picturesque grouping of his figures with reference to the scenes in which they are engaged, he had no superior among his contemporaries. We certainly cannot agree with Fuseli in the condemnation he has expressed upon the pictures of Ostade; Fuseli was a severe critic wherever he evinced dislike, and most certainly Ostade was no favourite with him, yet the Dutchman, or, rather, the German, scarcely deserved so sweeping a censure, as the Anglo-Swiss artist has applied to the subjects that Ostade painted. "Adrian Von Ostade," writes Fuseli, "more properly than any other Dutch, Flemish, or German artist, may be said to have raised flowers from a dunghill. He has contented himself to trace the line which just discriminated the animal from the brute, and stamps his actors with instinct rather than passions. He has personified the dress of vulgarity, without recommending it by the most evanescent feature of taste, and yet decoys our curiosity to dive with him into the habitation of filth, beguiles our eye to dwell on the loathsome inmates and contents, and surprises our judgment into implicit admiration by a truth of character and energy of effect, a breadth and geniality of finish, which leave no room for censure. If he is less silvery, less airy than Teniers, he is far more vigorous and gleaming; if his forms be more squat and brutal, they are less fantastic and more natural; if he groups with less amenity, he far excels the Fleming in depth and real composition." Notwithstanding Fuseli's animadversion upon particular parts of Ostade's pictures, no artist who had not attained a point that may justly be called *high art* would be entitled to such praise as is here bestowed on him.

On referring to Smith's "Catalogue Raisonné of the Dutch and Flemish Painters," published in 1829, we find descriptions of two hundred and forty-eight pictures by Ostade, with the estimated value of each, and the names of the then possessors, as far as the latter could be obtained. In the "Supplement" to the above work, published in 1842, one hundred and thirty-seven other pictures are similarly noticed, making a total of nearly four hundred, a large number for one artist to produce even through an extended life-time; and especially when we look at the high finish he gave to his pictures, and remembering also that very many were of small dimensions. This fact justifies the presumption that Ostade must have continued to labour up to a very late period, if not to the close, of his life. Besides, it is only fair to suppose that there must be many pictures in existence of which Smith had never heard, and it is well known, as the same writer observes, that Ostade painted "a considerable number of drawings in semi-opaque water-colours, finished with great delicacy and care, and with a brilliancy and effect little short of his pictures; these are so highly esteemed by his countrymen, and also by the refined connoisseur in this class of art, that they bring prices equal to some of his pictures;" one of these was, at the period when Smith wrote, in the possession of the Messrs. Woodburn, the well-known dealers, and was valued at one hundred and thirty guineas.



THE VIOLIN-PLAYER

Ostade's etchings are about fifty in number: they are accurately described in Bartsch's "*Le Peintre Graveur*." These works are executed with great boldness, and without the assistance of with the graver. In the *Art-Journal* for the year 1848, (p. 247) we introduced a fac-simile of one of them.

To go back to the illustrations from his pictures which appeared in our previous notice, we learn from Smith's Catalogue that The Itinerant Musicians is a small picture painted on panel; the composition consists of six half-length figures standing at the door of a cottage; the centre one is a boy playing on a violin accompanied by an old man playing the hurdy-gurdy; four children are standing by listening to the music: there is a striking effect of light thrown on the faces of the group, which exhibit more character than beauty. This picture was in the collection of the Baron Nagel in 1795, when it was valued at one hundred and five guineas.

The Rustic Family is from one of Ostade's most celebrated works, known by the title of "*Le Ménage Hollandois*;" the picture is small,—about thirteen inches by eleven inches,—but, as Smith observes,—"It is impossible to speak too highly of this gem; in luminous effect and brilliancy of colour and finish, it has never been surpassed." The subject is the interior of a cottage, with a peasant family, who appear to have just finished their repast; the father of the family is still seated at the table, looking towards a child who is amused with a pepper-box which its mother holds up. There are other figures in the composition variously employed, and an old cradle, a flax-winder, and numerous household objects, are distributed throughout the room. It is signed, and dated 1661. The picture has been engraved at various times by Le Bas, Bond, and Fittler; it is mentioned by Descamps, in his second volume, and Smith speaks of it as having been in the collection of M. Wassenaur, in 1760; in the Praslin Gallery, in 1793, when it was sold for 400*l.*; in the collection of M. Durney, who gave 285*l.* for it, in 1797; in that of M. Montaleau, in 1802, when its value was increased to 340*l.* It afterwards passed into the hands of the late Mr. Harman, of Woodford, and at the sale of this gentleman's collection, by Christie & Manson, in 1844, it was bought by Mr. Buchanan for 1320 guineas; such is the fluctuation in the monetary value of works of art.

The Village Alehouse is marked No. 62 in Smith's Catalogue; it represents a view in the back court of a cabaret, with peasants playing the game of *galet*, under a shed; a lad is seated in the foreground, smoking, and two children are playing beside him; a company of boors, variously occupied, are in the background before the picture. The picture is engraved in the Choiseul Gallery, and it appears, from Smith's observations, to have passed from the Choiseul Collection, in 1772, through five different hands till it came into the possession of the Duke of Wellington in 1817; the prices it has realised have varied from 108*l.* to 240*l.* It is a small work, painted on panel.

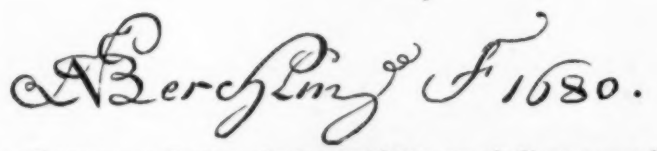
The Dance is not referred to by Smith; the subject is a group of peasants making somewhat boisterous mirth in a shed, or out-house, which seems to be used for drying fish, and which receives light only through the door-way; this circumstance has afforded the painter an opportunity of giving a fine Rembrandtish effect to his work. The musicians are standing on a bench near the door: one is playing a violin, and the other an instrument resembling the bagpipes.

The Violin-Player, engraved on the present page, is, we believe, taken from one of Ostade's etchings; the view represents the exterior of a rustic cottage, or, perhaps, of an alehouse, as a signboard is attached to it; beyond this building is a draw-well, and, further still, appears the top of a turreted edifice, the whole forming a most picturesque composition.

* Continued from page 276.

## No. XII.—NICHOLAS BERGHEM.






Nicholas Berghem, or Berchem, for he signed his name both ways, was born at Haerlem, in 1624. We have sometimes marvelled, while thinking over the long list of glorious painters forming the Dutch and Flemish Schools, how it is that a country and a people so constitutionally opposed to all that is poetical and imaginative,—qualities indispensable to the great artist,—should yet have produced so many that are entitled to rank as such. Dutch poets and musical composers, of any distinction, are, we believe, rarely to be found; it is, therefore, most singular that of the other sister Art, so large a number of followers, and of such high merit, should have flourished among the dykes and mists of that fertile but unseductive land. The fact appears to set at defiance the theory of those who argue that certain natural gifts are dependent upon climate, situation, and other local peculiarities.

Berghem's real name is supposed to have been Van Haerlem, his father being Peter Van Haerlem, a painter of no great merit; and an anecdote is related by Karel de Moor, a Dutch writer, which accounts for the name of Berghem. The young Nicholas's first master was John Van Goyen, and the father being one day angry with the youth for some real or fancied irregulariry of conduct, pursued him, for the purpose of chastising him, into the house of Van Goyen, who, desirous of shielding his pupil from punishment, called out to his other scholars "*Berg-hem*," which is the Dutch for 'hide him," and from this circumstance he acquired the name by which he is known, and which he always used. Other writers, however, state that the name of both father and son was Berchem, and that the former was called Van Haerlem from being born in the town of Haerlem, (a practice which has repeatedly been applied to artists) and that De Moor's story is little else than a fable.

"No one," says M. Charles Blanc, in the *Histoires des Peintres*, from which our engravings are taken, "had more masters than Berghem, and no one perhaps had less need of them. He learned



the rudiments of his art in the studio of his father, a painter of sweetmeats, fish, confectionery, and desserts; Van Goyen taught him marine-painting; Peter Grebber, a painter of history and portraits, instructed him how to group his figures and give them expression; Nicholas Moyaert and John Willis, (whose daughter he married), taught him landscape-painting; and the example of his uncle, John Baptist Weenix, inspired him with a taste



THE TRAVELLERS

for representing sea-port towns, with all the bustle and excitement of loading and unloading ships, with their freights of rich merchandise."

In the notice of the life of John Both (*Art-Journal*, page 213,) we alluded to the contest between him and Berghem for the prize offered by the burgomaster of Dordrecht, which terminated in the two artists being equally rewarded, as it would seem neither could claim superiority in the opinion of the judges. The fact, however, is strong evidence of Berghem's talents as a landscape-painter.

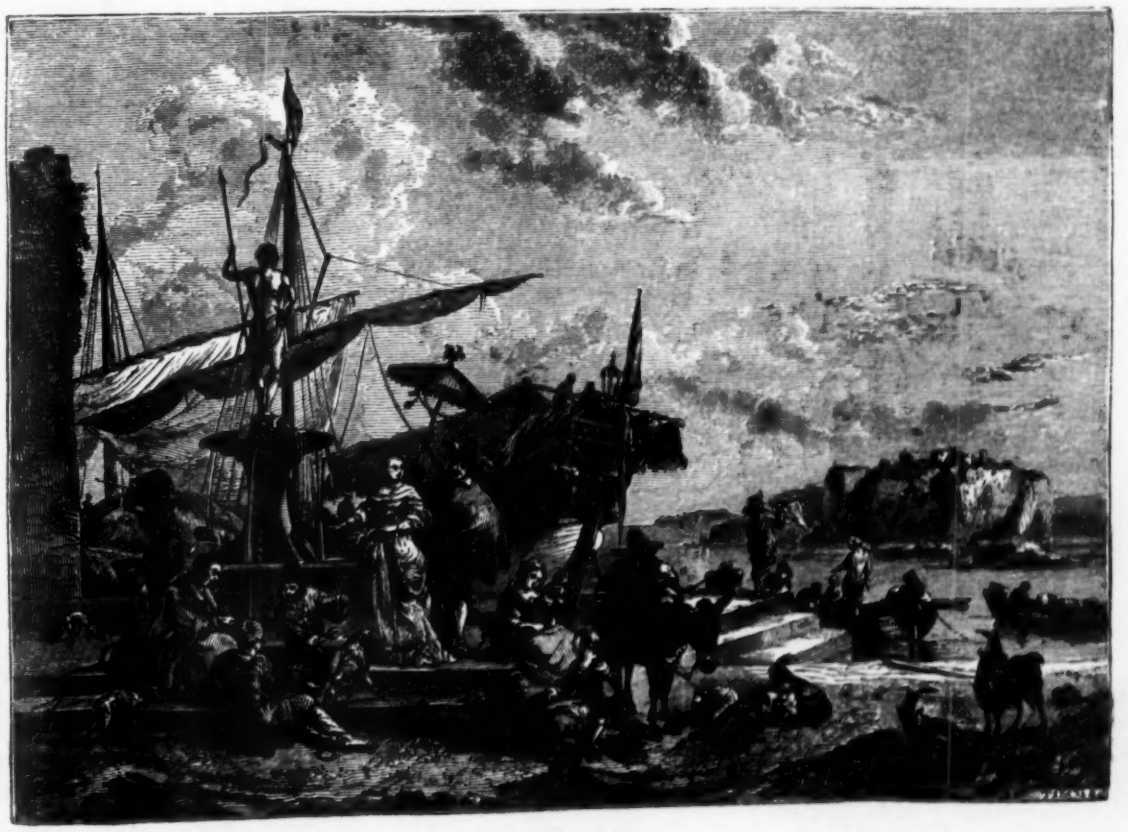
The architectural ruins and picturesque groups

of cattle with which Berghem enriched his scenes, form, very frequently, the most attractive parts of his compositions; these compositions are evidently made up of materials selected at different times and from various sources, but they are so skilfully put together, and with such an air of truth, as to have all the appearance of being actual copies of nature. There is a beautiful luminous quality in most of his pictures, especially in those seen under an early morning or warm evening aspect, and this quality is recognisable throughout every portion of the work, of whatever-



RUSTIC OCCUPATION.

materials composed. It has been well observed of this master, "that he had an executive power which rarely missed its aim; his touch is equally free and discriminating, whether expressing the breadth and richness of masses of foliage, the lightness and buoyancy of clouds, the solidity of rocks and buildings, or the transparency of water; and his distances are graduated, both in relation to lines and tints, with admirable truth of perspective."



ANCIENT PORT OF GENOA.

His colouring is rich and brilliant, but harmonious, the depth and brilliancy being attained rather by broad masses of shadow than by positive tints. He is said to have painted with wonderful rapidity, yet his pictures betray no signs of negligence or want of finish; while his industry was such that he was accustomed to sit at his easel, even during the summer months, from sunrise to sunset, and yet, with all his labour, he was unable to supply the demands for his works. He died in 1683, at the age of fifty-nine. His works are much esteemed in this country, and are rather numerous here.

## ILLUSTRATED GERMAN LITERATURE.

GERMANY, equally with ourselves, is rich in illustrated books of every class, suited to all ages, tastes, and capacities. The poetical and imaginative literature of the country is an inexhaustible field for the artist to expatiate upon, so fruitful of subject, and so rich in the quality of what it produces; while with all the romance and supernatural extravagancies in which many, if not most, of the German authors are apt to indulge, a high tone of moral purity is found to pervade the far greater number of their writings. The legends of the country seem to be among the most favourite themes of her song-poets, and the verses of the latter serve as text-books to the artist. But in whatever emanates from these sources, the nationality of the "father-land" is certain of making itself seen and heard, for it is next to impossible to mistake a series of German designs for those of any other people, uniting as they do, in general, the most luxuriant fancies of conception with exceeding simplicity. The English public, through the translations of Mrs. Austen and others, have become acquainted with many of the stories, poems, and tales, which form the principal features in modern juvenile literature, but of the illustrations that appear in connexion with these publications little is known; we, therefore, have procured some casts from the wood-cuts that embellish a little work,



published at Leipsig, and which was reviewed in the *Art-Journal* a few months since. The book in question is a volume of poems entitled "*Allemannische Gedichte*," by



Hebel: it contains nearly fifty illustrations, from drawings by Ludwig Richter, full of fancy and feeling, evidently drawn and cut with great spirit. The specimens we have selected will show how varied are the character and subject of these poems: there is the old watchman ruminating over the open grave by moonlight; how much wretchedness and despair are exhibited in the miserable mother with the infant at her feet; and what a charming



group do those young gleaners make, gathering up the fragments of the harvest-field, which the labourers have left behind; and there is, doubtless, although we have not the



book by us at present to explain it, a good moral in the very pretty illustration that concludes the series on our page, reminding us of the Parable of the Sower, in Scripture. In



truth, each engraving is a text, from which a poem might be written, and though resulting from German minds and German hands, they speak a language that is addressed to all nations under the face of heaven, and one which can be easily comprehended.

## SUGGESTIONS TO STUDENTS OF ART ABOUT TO VISIT ITALY,

### WITH REMARKS UPON EDUCATION IN ART.

THE following suggestions are intended to assist the youthful and inexperienced student of Art upon his travels in Italy, and to save him, so far as it may be possible, from a variety of inconveniences, and from needless loss of money, which can be obviated by means within the reach of the most inexperienced. Besides inconvenience and loss of money, the student is apt to have his judgment warped, and to form erroneous ideas and opinions of foreigners, by the annoyances of the road, which, in the end, are injurious to himself, by shutting him out from many sources of enquiry, instruction, and enjoyment. It is hoped that the following hints suggested by an acquaintance of some years standing with student life in Italy, may be of service to those who are about to travel for the first time.

The first object of the student before setting out upon his travels, ought to be the acquisition of a knowledge of the French language, sufficient at least to read it with facility, and to carry on an ordinary conversation; and the study of Italian should also be commenced before leaving England. A student who has not sufficient industry to acquire a knowledge of French and Italian, places himself at a great disadvantage in travelling, and shuts himself out from the best means of acquiring information, as well as from pleasing and improving conversation with accomplished and well-informed foreigners, whilst he exposes himself to misunderstandings and their disagreeable consequences, at custom-houses, inns, and elsewhere, and to an amount of inconvenience which is indescribable. Numbers, indeed, go abroad unacquainted with any language but their own, and by the wealthy traveller who can command interpreters of his wishes, and secure the services of persons speaking his own language, the want is perhaps unfelt; but the student whose means are limited, must depend upon himself — friends cannot always be near to help him, and a few month's industry before he leaves his home, may save him from the wretched dependence of the traveller ignorant of the language of the countries which he visits.

The material preparations of the student for his travels need neither be costly nor extensive; the smaller and lighter his portmanteau the better; it should contain two suits, one for morning, another for evening wear, and a sufficiency of other clothing for comfort—clothes, such as are usually worn in England, need only be taken; as to those lighter fashions of costume suited for summer wear in Italy, it is better to make provision there, than to increase the weight and bulk of luggage by purchasing such articles before setting out. The preservation of health in Italy depends, to a certain extent, upon the nature of the clothing worn, and as it is impossible to calculate what may be the effect of the Italian climate upon the constitution, precautions are requisite which would not be thought of in the healthier climate of Great Britain. That which would prove a common cold in England, may be a fever or ague in Rome; and many a student has been stricken, and some have died from inattention to simple precautions, indifference to the advice of experienced friends, and a foolhardiness for which there is no excuse. One safeguard against the effects of sudden chills, in those parts of Italy where malaria is common in summer, is to wear flannel, and therefore this should form part of the contents of the valise, as it is not easily procured, of a good quality, in Italy.

The nature of the travelling dress must depend upon the season, but let that of the student be sober in its form and colours, unlike the eccentric costumes, worn by many, which mark the wearers fit prey for the harpies of the road. A cloth overcoat for night wear and mountain passes, and a linen blouse to save the clothes from the almost intolerable dust of summer travelling, are necessary—this last article is especially useful, for, when cast off at the morning and evening halts on the road, it leaves the costume comparatively free of dust, and a brief ablution fits the traveller to proceed at once upon his tour of inspection in places where there is anything to be seen.

It is quite unnecessary for the painter in oil colours to carry a store of artists' materials with him; everything needful can be procured in those parts of Italy where artists usually reside, at a cheap rate and of very good quality. The water-colour artist, however, will not find an equally good supply of materials; especially of the choice qualities of paper to which he is accustomed at home, so that if he cannot be satisfied with Whatman's, which is generally procurable everywhere as "Carta Inglese," or with the French or Italian papers, he must carry a supply with him of that which he prefers, as well as of the best English hair pencils; colours in cakes are procurable everywhere. The architectural student had better carry with him English instruments for drawing and measuring: and every student of Art will find a light drawing board, fitting into his portmanteau, a T square, by Tachet of Paris, an ivory triangle, a pair of pocket compasses with pen and pencil legs, a Wharncliffe knife, an ivory foot-rule, a compass, and a powerful opera-glass for examining works of Art at a height from the eye, invaluable in travelling. A stock also of the paper called "Bankers' Post," is very serviceable, as with a little mouth-glue it can be laid upon a drawing-board in three minutes, is dry and fit for use in two or three more, and is admirably suited for architectural memoranda in pencil or in water colour, whilst a number of sheets occupy very little room, and add little weight to the luggage. A good telescope is an agreeable companion, if the student can afford the purchase, and an excellent substitute for the pistols with which luggage is sometimes needlessly and foolishly encumbered.

The next consideration is the passport, the utmost attention is recommended to the perfect regularity of this document, and whatever may be the private opinions of the bearer as to the regulations of foreign Governments in respect of passports, it will be found advisable to repress impatience, and to comply with as good a grace as possible with laws which can be enforced in a manner that may be found both disagreeable and expensive. It is rarely necessary for a traveller to visit the police or other offices in person with his passport; a "commissionaire" is readily found at every hotel willing to procure the needful signatures for *a consideration*, and this is the best plan unless the bearer has the utmost confidence in his own powers of endurance. The passport is a costly document, but the English traveller has not much right to grumble at the foreign charges, those by his own consuls being higher in most cases. The passport is demanded at frontiers, at the gates of fortified cities, and at hotels; always present it at once, and at the gates of cities, give a small fee to the gendarmes who bring it back when examined, or else the luggage will inevitably be taken down and turned over. Upon reaching the end of the journey the passport is finally retained by the police, and a document is given in its place, and as the British resident in Italy need never enter a police or tax office, and never is visited by a tax gatherer, never sees or hears of those slips of paper which remind him so unpleasantly of the claims of government at home, the irritability so often manifested against that solitary tax paper, the passport, is somewhat unreasonable.

It is absurd by impatience and complaint to increase the disposition of Custom-house officials to annoy and detain the traveller. On the Continent generally, it will be found at most custom-houses, that a frank, cheerful demeanour, and a civil address to the officials will obviate detention and annoyance. The Englishman above all others is bound to be patient, for from one end of the Continent to the other, in the least enlightened, and worst governed countries, he will find less discomfort and detention, than in the Custom-houses of his own enlightened land, and no Jack-in-office between Calais and Palermo is comparable to his own for the disagreeable and provoking qualities usually ascribed to such persons. The young traveller will soon find that impatience and vapouring increase his discomfort in a tenfold degree, the true plan is to maintain an imperturbable temper. Thus, a cheerful salute on arriving at a custom-house, the keys instantly produced, ready answers to the usual questions as to whether there is anything to pay duty, and probably the examination will be despatched in a few minutes; but adopt an opposite course, and the portmanteau will be emptied with no gentle hand. If the course above recommended fails, as it may do in some of the Italian custom-houses, the realisation of Mark Tapley's odd idea of "being jolly under creditable circumstances" will be complete, greatly to the advantage of the mental state of the victim. Luggage, it may be remarked, is examined at every frontier, it may be at the gate of every considerable city, how to avoid this has been already suggested; it always is examined on arriving at the end of a journey. A fee or bribe is often suggested by the officials themselves on these occasions, and compliance saves time and trouble, nor need the travelling student be abashed in the presence of handsome uniforms, epaulettes, and cocked hats; but little government business is done in Italy without these aids to appearance, and the dollar or half dollar is as welcome to these gaily clad officials, as to others in meaner costume and of lower rank.

The different modes of conveyance in use in Italy are described in guide-books, but of these that most suitable to the artist is by Vettura, as by this primitive mode of travelling, time is given to see a great deal and to make many a sketch. The same carriage, horses, and driver, perform the journey at a rate rarely exceeding forty miles a day, resting every night at a more or less comfortable inn, and stopping daily for two hours at a half-way house, generally in some interesting town or amidst beautiful scenery. The Vetturini or drivers, are divided into two classes, a small and a large one, the first behaving well and treating the traveller fairly, the second by the rascality of which they are capable, realising the saying that "truth is more wonderful than fiction." Two kinds of bargain may be made, one by which the traveller pays for his place only, undertaking his own expenses by the way, the other by which the Vetturino pays everything. If an honest Vetturino be employed, the latter is the better plan, as it saves disputes about bills at inns; if however he be of the second class, it is infinitely the worst, as the Vetturino pays, whatever his actual bargain may be, the smallest sum possible for his customer's accommodation, that is to say fifteen pence per night for bed and board, and this is called Pasto da Vetturino. It is an excellent plan for a party of students, say, four, to hire a carriage amongst them at so much per diem for carriage and living; and, to insure, so far as it may be possible, good treatment, the bargain should be made with the most respectable proprietor in the place; whilst all proprietors of single carriages, unless they enjoy a very good character, and all go betweens, should be carefully avoided. A written contract is always made out and signed by both parties, and into this should be introduced the number and quality of meals, and the class of sleeping accommodation required; by this means the student may fix whether he will accept and pay for Pasto da Vetturino, or expend more and live better. If the driver give occasion for suspicion, by providing bad fare and accommodation, the traveller can then give his own orders at each hotel, stating the prices which are to be paid. These hints may assist to a certain extent in enabling the travelling student to meet his Vetturino upon tolerably level ground, but the Italians who deal with travellers frequently shift their mode of attack, when one scheme for cheating is found out, they try another, so that it is very difficult to give advice which can be always useful or adapted to every emergency. In all cases of dispute it is best to be calm and temperate, it is of no use adding the pain of mental commotion to the other annoyances of dealing with the heroes of the road in Italy, whilst the cool collected traveller is ever the most successful in saving his purse.

The railway system is making slow but probably sure progress in Italy, and may finally displace the present methods of travelling. The towns erected when defence from aggression was so needful, stand for the most part upon the crests of hills, and consequently the roads wind up and down a series of ascents and descents, commanding beautiful scenery. Railways will probably pass along the level plains which succeed each other in a series along the coasts of Italy, having many similar characteristics from one end of the Peninsula to the other, and the artist may be forgiven a sigh as he thinks of the approaching changes in that classic and lovely land, and recalls his old experience of the quiet drive through ever-varying and lovely scenery which Vettura travelling afforded; of the ascent afoot, towards evening, to the picturesque old town in which to pass the night, of the glimpses of its ancient walls against the evening sky, of the entrance within the embattled gateway, of the first sight of the quaint and busy street within, of the waiting there for the jingling Vettura, slowly ascending the steep, of the stoppage within the vine-clad court of the hotel, and then of the run whilst light lasts to the Piazza and the Cathedral. Contrast with this old-fashioned mode of travelling, so well suited to the lover of the picturesque, a rapid transit over the flats of the Maremme, and, at the end of the journey, an arrival at a common-place railway station and railway inn. Then again for Apennine passes, with their grand scenery,—tunnels, and deep cuttings will be a miserable exchange. The present rush into Venice by railway contrasts unfavourably with the old approach down the Brenta, with all its lovely pictures. Who can forget the arrival at the beach at Mestre, the sail across the calm sea, and Venice seen rising from the waters in the evening sunlight, or the same sail at night, and the strange feeling with which the dark outlines of buildings against the clear starry sky were regarded, and the gradual breaking on the senses of the evidences of a city as the boat moved on through the dark waters.

But to continue the suggestions to students, innkeepers may now be considered. Students are advised not to imagine every innkeeper upon the road a professed cheat, this will only add to their own discomfort. It is the practice in Italy to bargain both in hotels and in shops, it involves loss of time and other inconveniences, but is conducted by the Italians themselves with the utmost good humour. Upon entering an hotel, in compliance with this custom, ascertain and fix the sum to be paid for a bedroom, and as it is quite unnecessary to eat in the same house, the following plan will suit the means of a travelling student, breakfast at a café, dine at the table d' hôte of the hotel, if there be one, if not, dine at a restaurant, and as in all these places the prices are fixed, there need be no trouble or dispute about the bill.

If circumstances, however, make it needful to eat at a hotel, order a meal at a fixed price; it is not possible to escape being fleeced at times, and to a young man with a shallow purse it is provoking, but observance of the above rules will insure tolerable economy. In some towns there are no hotels, and certain proprietors admit strangers to their houses and feed them for a consideration; this is not pleasant, the only way to act is to regulate the prices as much as possible by experience gained in hotels. A general rule which has been recommended, to offer a half or two-thirds of the price asked in shops is not a good one; many Italians deal in an honourable straightforward manner, and in every case therefore a courteous demeanour should be observed, to escape giving pain to honest men, whilst by a little prudent inquiry beforehand, a tolerably clear idea of prices may be gained, so as to escape the exactions of knaves. Artists' colour-men sell at moderate and fixed prices, and the prices of all the articles which a student is likely to want are easily ascertained from resident artists.

The other persons with whom a student must come in contact are servants, custodi or keepers of galleries, models, and vendors of antiquities. Servants at hotels receive a small fee, others, called "di piazza" are ready to conduct the stranger to see the lions; and it is a saving of time to employ one of these where the stay in a place of interest does not exceed a few hours or at most a day: even when it is intended to make a stay of several days, it is a good thing to employ a guide for one day to point out the principal monuments and galleries, and to give a general idea of the town. Custodi are found everywhere, and are paid a small fee on each visit to the gallery or monument; and if a ticket for study is taken out, a suitable fee is given to the custode when the proposed works are terminated. Most students fall into the traps laid by vendors of antiquities; it is prudent to avoid all purchases till a residence of some time and study in museums have matured the judgment of such objects.

The classes that have now been mentioned, are those which hasty travellers are apt to consider types of the nation; the judgment thus hastily passed is a monstrous one, and signally unjust to that polite, amiable, generous and high-minded people, the Italians—a people whose character constrasts advantageously with that of any other with whom they may be compared. The great ancestors of this people produced the works which the student travels so far to study and profit by as perfect models, and it will be well for him if this consideration influence his disposition to estimate the existing race, whilst it will be very advantageous if he is so fortunate as to have opportunities of cultivating the society of accomplished Italians. If he be intelligent and well-bred, his humble position as to fortune will not lower him in the eyes of Italian friends or diminish their disposition to meet him with courtesy and respect, and from them he may learn much that will be of infinite service to him in his future career.

The Italians are singularly tolerant of English eccentricities; even in their churches they bear with conduct upon the part of tourists which would not be suffered in England, if foreigners conducted themselves here in the same manner. Allowance may be made for eagerness to see these fine monuments and the noble works of Art which they contain, but there can be no excuse for the stupid irreverence or affected scorn with which some travellers perambulate churches in Italy. Everything is generously thrown open to the traveller, an amount of freedom is granted of which we have but few similar examples at home, and a student with his heart in the right place will readily comply with regulations which are in every case liberal and perfectly reasonable.

Upon arriving in Rome, if that city be the student's destination, the plan of residence may at once be determined upon. A lodging may readily be procured, with or without a studio, at a moderate rent, by the month. It is usual to breakfast at the café, to dine at the trattoria; and thus the student is wholly independent of household cares, and may pursue his studies in uninterrupted freedom in the galleries, or in the Forum, or wherever his search after knowledge may lead him. His annual outlay for rent and living may amount, with great economy, to about sixty pounds.* It may be remarked in concluding this section, that a prudent care for health is absolutely required in Rome and other parts of Italy subject to malaria; the effects of a bad fever appear never to be conquered, paralysed limbs, imperfect speech, and other painful effects sometimes follow these attacks. Some constitutions are, evidently, very susceptible, therefore, the student should be on his guard. In winter, there is little danger; in summer, he should avoid exposing himself to the heavy dew of sunset; sleeping with an open window, except in healthy localities, is a certain way of getting a fever; a chill, following exercise, may also produce the same effect. There have been sad cases of early death from ignorance of, or inattention to, the rules which ought to be observed in countries infested by malaria. Let no consideration induce a student to visit infected districts in summer, or to sit down to sketch, or to stoop low, so as to bring the mouth near the ground, in places affected by the pestilential miasma of the Italian plains.

It has been assumed in this, and in the preceding article, that many young men, intending to be artists, but who have everything to learn, will continue to visit Italy, as heretofore, in search of instruction. No one acquainted with student-life in Rome can be ignorant of the numbers who visit that capital of the arts annually, and of the fact that many do so with little knowledge of art beyond that of an elementary character. To these students it has been suggested to extend their knowledge, to exalt their ideas of art, and of their functions as artists, by a more decided and extensive course of literary study than is common; a few useful works were indicated,* and in the perusal or examination of these the student will be led to that of many more of value and importance. The student was also recommended to extend his studies and researches beyond the narrow circle, theoretical and practical, which not unfrequently leaves the painter, although skilful in painting heads, unable to put a table into perspective; the sculptor, unacquainted with any process of art but modelling, and cold to the value and merits of painting; and the architect, so far as drawing is concerned, the slave of his compasses and T square, and indifferent to the merits of any art but his own.

The youthful student was warned against the naturalism which is corrupting some branches of art upon the continent, and in this country. It is to be hoped that our interesting and characteristic school of sculpture may remain free from an element which, judging by many of the productions from France and Italy, in the Crystal Palace, is destroying the purity of this noble art elsewhere. Those phases of naturalism which degrade the art of painting in this country to low and vile representations must also be deprecated, when we see the walls of our provincial exhibitions covered with pictures illustrative of vulgar vices and customs bought by Art-Unions and private purchasers, indicating upon the part of all a depraved taste and mistaken views of art and of their duties. If the young artist does not intend to enter upon the higher walks of art, he ought not to forget that in those of a more homely character it is still his duty to exalt and to refine, and there is much to occupy the pencil dedicated to the illustration of scenes of every-day life, without painting those which are utterly common-place and trifling, or revolting.

During his travels the student will hear foreigners express opinions on Art, and upon the merits of the English school, which will be new to him, and may strike him with surprise; the apparent indifference to the study of style, and of form, is frequently commented upon by continental critics, with no little severity. Of our artists, the immortal Flaxman is the only one who is acknowledged to have exhibited a *great manner*, and whose powers are universally recognised. They urge upon us, and with reason, the necessity of more attention to this subject, and that no school can be considered great in which the first element of greatness is wanting, and that we should look less to Reynolds and others of the last century who, totally deficient in greatness of style, and merely melodramatic in sentiment, weak in form to the last degree, and painting more upon the principles of decorators than as artists, have bequeathed to their successors an evil heritage and example which unhappily influence our

* A statement, which is subjoined, will give a good idea of the expense of travelling in Italy. A student's annual outlay at Munich need not exceed twenty-five pounds per annum for rent and living, and education in the Academy College, and access to the library are free. A French student in Paris can manage with about forty pounds a-year: an English student requires more than this however. His monthly payment for admission to the atelier of a first-rate artist will be about one pound. If he obtain access to the Academy there are no fees; he may attend the lectures at the Sorbonne free; and there are many other opportunities of free study. His only educational expense, in addition to his fee to his master, is for the living model. The moderate cost of living and liberal provision for free education of the highest class on the continent, may readily account for the emigration of students from this expensive country

* From an accidental delay in the receipt of the corrected "copy," several misprints occurred in the list of books, and in other parts of the first paper.

school to the present day. The student may be inclined to retort and to criticise the feeble mechanism and defective colouring of many of our continental brethren, but he will do well to weigh calmly the criticisms upon our alleged deficiencies; and it may be permitted to advise the student whilst examining the methods of handling in the pictures of the great masters, the manner of glazing, and speculating upon what the dead colouring may have been (a kind of criticism so characteristic of our countrymen,) to give a portion of his attention to the manner of drawing, and to the sentiment, expression, and composition. The necessity for more attention to form and for a more complete and conscientious style of painting than prevailed in the last century is now evidently felt; may our rising artists give these subjects their most earnest attention, and may they succeed in adding to the other admirable qualities of our national school, that of a great manner in design and painting. The beauty of the English people is a frequent theme of admiration with foreign writers, and they say to us, "When nature has done so much for you, can you not present the world with an ideal formed upon the beautiful national type?"

In studying the great masters with a view to the formation of style, our young artists have frequently evinced a disposition to follow the letter rather than the spirit of their works; nor is this limited to our own school, it is found in those of the continent, especially in Germany, of one of whose greatest artists it was remarked by a Frenchman, referring to this disposition to mere imitation, "Il est nourri des grands maitres, et les rend par morceaux." There is also much in our usual modes of expressing ourselves upon the merits of the great masters which is calculated to mislead the student, and to induce him to look to special artists as models of certain qualities, and to overlook the merits of others, and prevents him from seeing that the greatest masters exhibit in their works that completeness, without which they would not be great. Thus, when form is the subject of conversation or remark, Michael Angelo is specially referred to, Raphael when grace, Titian when colour. The consequences of this partial mode of thought have been at different times apparent in our own and other schools, and have been a source of infinite mischief to students; thus, Titian exclusively becomes the model for colour; yet, if it be the student's object and ambition to embrace the highest walk of Art, the principles of Titian may mislead. Buonarotti in the incomparable ceiling of the Sistina, and Raphael in the Stanze, but especially in the "Mass of Bolsenna," have illustrated the true application of the principles of harmonious colouring in monumental art with far greater success than Titian in his mural pictures, as witness the Chapel of St. Antonio, in Padua.

Space will not admit of more than a few general remarks upon a different method of studying the works of the past. As he visits the museums, galleries, and churches of Italy, the youthful student may find instruction of the most valuable nature in the works of *every* era, nor ought he, as is too frequently the practice, to give himself exclusively to the study of some favourite artist or period. Thus, in Greek Archaic Art, beside other instruction, he will find a perfect development of those principles of composition suited to the union of sculpture and of architecture, which have been so grievously forgotten in certain pediments lately filled with sculpture in London. In the statues of the next period he may mark the influence of the study of nature upon the sculptors of Greece, and in that study their rejection of all that is trite or common-place, or vulgar. Then follows the greatest development of the ideal style, and from its contemplation, and the noble lessons which it is ever giving, he may pass on to remark the change which gradually took place in the passage from that first great style of Art which represented immovable greatness of soul, to that which appealed to gentler emotions and represented the human form influenced by passions and sorrows,—thereafter the growth of naturalism,—its most magnificent phase in the agonised Laocoon, its further development in the Dying Gladiator.

When he turns from the study of classic models to that of the works of the Italian schools, the student is earnestly recommended not to follow the herd by regarding with indifference the works of the early masters because at first sight they appear to him, to use the usual phraseology, "stiff and uncouth;" he will do well to reflect that Giotto worked in an age of extraordinary mental activity and power, that by the universal consent of his own and succeeding times he has been placed very high amongst great names. The student will do well to mistrust the judgment which so commonly misleads the young in the presence of the works of the early masters. From the works of Giotto and Orcagna he may receive invaluable lessons in pose and action, expressive of dignity, or emotion; in which these two great masters never have been excelled. The purity and devout fervour of Fra Beato, the terrible energy of Signorelli, who in so much anticipated Michael Angelo, and if he does not equal the great Florentine in his finest works, is also wholly free from his faults; the naturalism of Masaccio, combined with historic dignity, may each, in their turn, be subjects for thought and judicious study, and the student will do well if he make many careful drawings from their works, and from those of other masters of their times.

The change of ideas which followed, exemplified in the pictures of Ghirlandajo, Perugino, Pinturicchio, and other great artists of the remarkable epoch which preceded that of Raphael and Michael Angelo, should receive the attentive consideration of the student. He should read carefully the admirable criticisms which have been made upon the pictures of this period, and seek for and listen to the remarks of experienced artists upon them. The object of these brief remarks is to induce students to devote a portion of their time to the study of masters whom they have shown too much disposition to pass by altogether, or, at best, to regard with small attention.

By the examination of these, and other works of the great masters, in an earnest, devoted, but large spirit, and by the study of nature as they studied her, the student may, if the Almighty giver of talent has been pleased to endow him, become a great artist also, which he never can hope to be by the dedication of his talents to a narrow practice, or to exclusive imitation of the works of some particular model; his object ought to be to produce images of nature as a true and great artist, not of other men's images of nature however admirable.

While on his travels another interesting and profitable subject for thought cannot fail to present itself to the intelligent student, when he sees the number, extent, and magnificence of the works of Art existing in small States. So far as the art of painting is concerned, there can be no doubt that it was to the universal practice of fresco that Italy owes this distinction. An artist of the cinque-cento could cover the walls of a public monument with frescos in the time now required to produce an easel picture of importance. The "Incendio del Borgo" was painted in forty days; the "Galatea," in the Farnesina, was painted in eleven or twelve days; Raphael could paint three figures, the size of life, in fresco, in five days, and other masters were equally rapid, as may be easily ascertained by an examination of their works. The secondary artists also painted with extraordinary rapidity in fresco; the pilasters in the Loggia occupied seven days each; allowing as much more time by these sure and masterly hands for the preparation of the cartoons, we see how it is that so many works were produced. It is probable that the "Incendio del Borgo," painted in the manner and at the rate of modern pictures would occupy several years. It is also evident that frescos thus rapidly painted, must have cost less money than is now expended upon easel pictures, and we may thus readily account for the number and extent of the paintings existing in Italy.

The extraordinary durability of this method of painting is also worthy of the student's attentive consideration; he may contrast the easel pictures of Cimabue with his frescos in Assisi, the first cannot possibly give other than a faint idea of this great artist's merits, the second are, in parts, as perfect as when painted. But for their mural paintings we should know nothing of the transcendent merits of the immortal Giotto, of the magnificent Orcagna, or of many other remarkable painters. No oil picture a century old remains, or could have remained, in the state in which it came from the master's hands, but there exist frescos of the thirteenth and fourteenth centuries, which are in parts still pure and brilliant as when painted.

There are many other subjects for study which space excludes from present consideration, but there is one subject which may be briefly alluded to—the young artist's intelligent study of the art of the ornamentist in Italy. The Exhibition in the Crystal Palace proves the deplorable state of ornamental design in this country; it is much to be desired that students of fine art should give a portion of their time to the examination of this subject; it is one which involves too many considerations to be disposed of in a few lines, but it is earnestly pressed upon the attention of our travelling students, more especially as it is evident that the time is at hand when the artist will be more widely employed in works of decoration.

The decorations of the Hôtel de Ville have lately attracted the attention and excited the wonder of our countrymen; these were executed by well-known and accomplished artists. M. Vauchelet and other eminent men painted in the Hôtel de Ville, M. Abele de Pujol in the Bourse, and when it is a question of decorating a public edifice in Paris or in Germany the example of the cinque-cento is followed, and the work is placed in the hands of *artists*, and not as with us in those of foreign pretenders or advertising decorators, many of whom, scarcely know one end of a brush from the other, and are dependent on foreign publications for their ideas of art. Our system is rotten from the very foundation, nor can we make matters better, or obtain results as favourable as those in Munich or Paris, till we adopt the same plan of operations.

The student will do well to reflect that the great masters, in addition to their extraordinary powers as artists, were men of varied knowledge and acquirements, they stood upon a level with the most distinguished literati and philosophers of the day; these universal men painted monumental and easel pictures, produced statues and other works of sculpture, built palaces and churches, fortified cities, formed canals; their genius and cultivated knowledge influenced all the arts, and were felt everywhere from the palace and cloister to the workshop of the mechanic. The student must feel, if he profits by his travels in Italy, that the present system of education, however good it may be in some respects, is of far too restricted a plan; and that it is greatly to be desired that the education of the artist could be made to resemble in many important respects that given in preparation for other liberal professions. It may be urged that the student of Art may attend college like others; he might do so if the lectures were freely open to every one as at the Sorbonne, but few students are in a position to meet the expense in this country. Besides, it is necessary to *force* upon the attention of the inexperienced student the desirableness and possibility of other study than that of the mere practice of his peculiar branch of Art. If lecturers upon various branches of science and literature, as well as upon Art, were appointed in our schools of fine art; and if *honours* were granted as at the universities, and a high standard of acquirements indicated as necessary to the artist, his position in the eyes of his practical countrymen would be improved, and consequently his use in the commonwealth immeasurably increased. The prevailing ideas of the functions and duties and *status* of the artist must be got rid of, and better ones substituted before Art can take its true place, and produce its wholesome influence, and truly minister to the welfare, instruction, and enjoyments of the nation. However desirable it is to improve and add to the numbers of our Schools of Design, it is of still greater importance

to the general welfare to enable our academies of Fine Arts to extend and improve the means of educating artists. It may also be remarked that the present divorcement of the fine and industrial arts is fatal to the interests and advancement of both, and the sooner this truth is felt and acted upon the better. Other People have wisely educated the sons of labour in a knowledge of art, but they have not like us, in a spirit of ignorance and grovelling economy, looked to them to support the credit of the country as designers as well as artisans. It is not to men who give an hour or two to the study of art after the toil of the day is over, or by anticipating that toil at an early morning hour, that we are to look for proficiency in arts which demand so many years of study; our low view of the *status* and education of this class of artists will ever bear the same fruits of disappointment and inferiority of position.

How can the art of design applied to manufactures flourish in the hands of men who are deprived of that stimulus to exertion—public sympathy and applause, and whose merits redound only to the fame of the capitalists who employ them? On the continent now, as in former times, employers are proud to name their designers, as it adds to their reputation for taste and good sense to have employed good artists; thus the designer like the artist enjoys an honourable reputation. It is needless to describe the very different position of the British artist of the same class.

A small annual grant of about 18,000*l.* a year proportionably divided, would place our three royal academies in a position to give a high education in art, literature, and science. In the academy at Florence we find the following classes presided over by Professors,—painting, sculpture, architecture, elements of drawing, perspective, anatomy, history, mythology, mathematics, hydraulics, engraving on copper, and on gems, ornament, scagliola, drawing from flowers, study from the life, chemistry, and mechanics; and in connection with this last subject a great amount of instruction is afforded in many branches of science. In the same academy we find a complete school of music and declamation, and of mechanics and trades. It may not be unprofitable to contrast the ideas which prevailed in the small state of Tuscany in establishing, regulating, and preserving this academy with its large body of professors, its fine collection of casts, its series of pictures by the greatest masters, its collection of models and manufactures, its galleries, class rooms, &c., &c., with those that prevailed for a similar purpose in England."

C. H. Wilson.

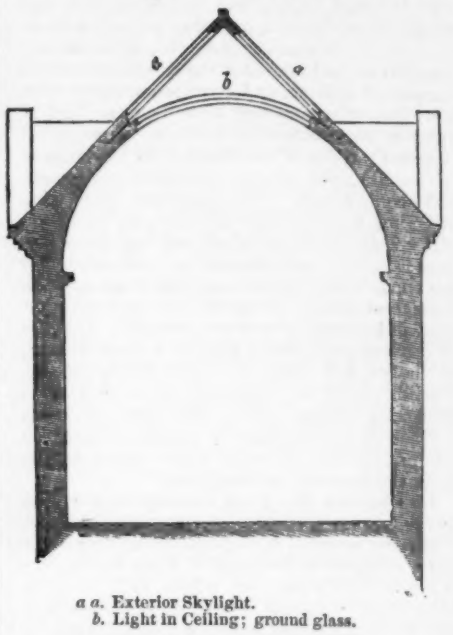
## CORRESPONDENCE.

### LIGHT IN PICTURE GALLERIES.

Sir,—Having observed a paper in a recent number of the *Art-Journal* by Mr. C. H. Wilson, "On the lighting of Picture and Sculpture Galleries;" I beg to offer a few additional observations on this important subject. The plan advocated by Mr. Wilson has recently been adopted in the gallery of the Louvre in Paris; and with such excellent results as must necessarily impress every one familiar with the previous arrangement of that gallery, with a sense of the immense advantages of the new mode of lighting.

Formerly the Louvre was a complete chaos, so far as concerned its contents; the pictures were hung without system or selection, and great numbers shrouded in complete obscurity;—under recent management, however, many improvements have been effected. The celebrated long gallery to which I would particularly refer, and which contained the most important pictures of the collection, was formerly very unequally and inefficiently lighted: it is divided, as many of your readers may be aware, into three lengths or divisions, which, from having apparently been constructed at different periods, have induced certain changes and modifications in the architectural detail of the gallery both inside and out: of these, the centre portion was formerly the worst off for light, being lighted from low side windows deeply recessed in the massive wall; the two other divisions were better supplied, but still only imperfectly, from skylights on both sides of the semicircular vaulted ceiling; these latter divisions remain much as before, although important ameliorations have been effected in other respects; but the centre portion was a sort of cellar, and the pictures it contained all but invisible; it is here that the new plan has been introduced. I enclose a slight sketch (from memory,) of the arrangement adopted, by which you will see that it is essentially the same as the mode advised by Mr. Wilson. It is impossible to imagine a greater change than that now produced; indeed, the whole aspect of the gallery is altered by it: standing at either end, one is forcibly struck with the greater volume and purity of light in this part, as compared with the other two divisions; indeed the pictures are scarcely to be recognised again, even by those who were formerly in the daily habit of regarding them; there is now no obscurity, no glare, none of that indistinctness or confusion of light which was formerly destructive of all unity of effect; all now is calm, lightsome, and distinct; the mind has leasure to drink in the full meaning of each work, undisturbed, as formerly, by the thousand drawbacks, which disposed one to pass on and forego the effort, rather than fatigue both eye and temper in the vain attempt to see.

I have recently returned from a tour on the continent, having, during the course of it, visited nearly all the most famous galleries of Italy; and I can safely say I have not seen one in which the lighting is not more or less deficient; in some, both arrangement and lighting must have been




*a a.* Exterior Skylight.
*b.* Light in Ceiling; ground glass.

dictated by stupidity itself; everywhere in Italy one is disappointed and annoyed from this cause. How much we lose of the glorious frescoes that everywhere abound, from the universal obscurity in which they are enveloped; it is not too much to say that in nine cases out of ten the noblest works are "things not seen," but rather guessed at—half imagined—in fact, Mr. Ruskin's "Lamp of Sacrifice," or some equally obscure luminary, would seem to have been their guiding light; certainly light for human eyes can very rarely have been calculated upon. The churches of Italy at the present day, are the dark mouldering sepulchres of Art; perhaps I am digressing in alluding to them, but whether a noble work of Art exists in a gallery or a church, the evil is the same if it be sacrificed to continual gloom; and against this it is the duty of every artist to enter his protest. Who, for instance, can really be said to have *seen* our own greatest picture, Sebastiano's "Raising of Lazarus," placed in a so-called gallery? Who, on the other hand, has retained any adequate impressions of Titian's "Peter Martyr"—placed high up on a trumpery bedecked altar, exposed to the mildewing blights of a damp sea breeze from ever-opened portals; blackened and fumigated with filthy incense; lighted from above, beneath, around; from every quarter that can give an extra glare upon its surface! Such instances are, alas, innumerable; they are, indeed, in the present state of universal ignorance and apathy that attends this subject, rather the rule than the exception. There is one serious evil, too, attending the ill-lighting of works of art, which is seldom taken into account—*obscurity is neglect.* "Out of sight out of mind:" hence deterioration and decay;—in the dark or crowded gallery; the dry arid surface, the damp and mildewed canvas, the opening panel, may crumble, split, and moulder, unobserved. In the dark church the intonaco may blister, scale and effloresce; ignorance and carelessness may deface, and blacken with impunity. Mr. Wilson has remarked upon the loss which statuary suffers from injudicious lighting; I would instance, if it were not too far trespassing upon your valuable space, the strange fate in this respect that has attended many of the finest works of Michael Angelo;" and, to begin with those nearest home, it may not be generally known that there exists two of his very finest statues no further off than Paris: these are two of the Slaves, or Caryatidæ, executed for the monument of Julius II. I shall never forget the thrill of wonder and admiration with which I first saw these figures years ago; the more so as they came upon me with all the novelty of a discovery; they were, at that period, placed in an obscure apartment, on the ground-floor of the Louvre, opened only on Sundays, inaccessible to students, unknown to the majority of visitors, and lighted from a range of side-windows, whose confused and flickering lights effectually subdued all their wonderful *finesse* of surface into mere monotony. I am not aware

* The following statement of the expenses lately incurred by an artist, in going from London to Rome, and in returning, including those of his halts at several places upon the road, will be found useful. It may be stated that it is the account of expenditure of one acquainted with travelling in France, but who had not previously visited Italy.

### Cost of Journey.

| Time in Hours. | | £ | s. | d. |
|---|---|---|---|---|
| | Cab to railway | 0 | 2 | 6 |
| 3 | London to Dover | 1 | 2 | 6 |
| 1½ | Dover to Calais | 0 | 8 | 9 |
| 5 | Calais to Lille, 2nd class | 0 | 5 | 0 |
| 12 | Lille to Cologne, 2nd class,—baggage | 1 | 5 | 0 |
| 12 | Steamer to Biebrich | 0 | 12 | 8 |
| 3 | Biebrich to Frankfort | 0 | 3 | 1 |
| 11 | Frankfort to Basle, 2nd class,—luggage | 1 | 5 | 0 |
| 14 | Basle to Lucerne, coupé | 0 | 12 | 6 |
| | Lucerne to Flueelen, by steamer | 0 | 4 | 2 |
| 26 | Flueelen to Milan, coupé | 1 | 19 | 0 |
| 20 | Milan to Verona, interior | 0 | 15 | 6 |
| 5 | Verona to Venice, 2nd class,—luggage | 0 | 10 | 0 |
| 1¼ | Venice to Padua, 2nd class,—luggage | 0 | 3 | 0 |
| 28 | Padua to Bologna, Vettura | 0 | 15 | 6 |
| 16 | Bologna to Florence, diligence | 0 | 13 | 9 |
| 37 | Florence to Rome, diligence, by Sienna | 2 | 12 | 0 |
| 72 | Rome to Florence, Vettura, and diligence by Perugia | 2 | 10 | 0 |
| | Florence to Pisa, 2nd class | 0 | 3 | 10 |
| 28 | Pisa to Genoa, coupé | 1 | 5 | 10 |
| 77 | Genoa to Paris, diligence and rail | 4 | 3 | 6 |
| 1 | Paris to London, 2nd class | 2 | 1 | 0 |

### Cost of Living and Casuals.

| | £ | s. | d. |
|---|---|---|---|
| Porter, Calais | 0 | 0 | 6 |
| Dinner and Commissionaire | 0 | 3 | 4 |
| Bed and breakfast, Lille | 0 | 5 | 0 |
| Bill at Cologne | 0 | 15 | 0 |
| En route | 0 | 3 | 4 |
| En route, Rhine | 0 | 7 | 0 |
| Frankfort, bed and breakfast | 0 | 6 | 6 |
| En route | 0 | 2 | 2 |
| Basle, bed and breakfast | 0 | 3 | 7 |
| En route | 0 | 1 | 8 |
| Lucerne, tea and bed | 0 | 4 | 2 |
| Breakfast on board steamer. | 0 | 1 | 8 |
| En route | 0 | 4 | 2 |
| Milan, 4 days | 1 | 9 | 6 |
| En route | 0 | 2 | 0 |
| Verona, dinner, bed, &c. | 0 | 4 | 8 |
| Venice, 5 days | 1 | 10 | 0 |
| Padua, commissionaire and sights, dinner | 0 | 6 | 8 |
| En route | 0 | 6 | 4 |
| Bologna, 2 days | 0 | 15 | 0 |
| En route | 0 | 2 | 0 |
| Florence, 7 days | 1 | 9 | 6 |
| En route | 0 | 6 | 3 |
| Rome, 10 days | 2 | 19 | 0 |
| En route | 0 | 12 | 6 |
| Florence, 1 day | 0 | 10 | 0 |
| En route | 0 | 1 | 3 |
| Pisa, 2 days | 0 | 7 | 11 |
| En route | 0 | 5 | 10 |
| Genoa, 1 day | 0 | 6 | 10 |
| En route | 1 | 1 | 8 |
| En route | 0 | 5 | 0 |

### Expenses of Passport.

| | £ | s. | d. |
|---|---|---|---|
| Lord Palmerston's passport | 0 | 7 | 6 |
| Binding do., French, Austrian, and Prus. signatures | 0 | 13 | 0 |
| Calais | 0 | 1 | 8 |
| Frankfort | 0 | 1 | 3 |
| Milan | 0 | 0 | 10 |
| Venice | 0 | 1 | 3 |
| Venice, Papal, and Tuscan "visa's" | 0 | 4 | 1 |
| Bologna | 0 | 0 | 9 |
| Florence | 0 | 1 | 3 |
| "Visa's" at do. | 0 | 6 | 8 |
| Do. at Rome | 0 | 8 | 6 |
| Do. at Florence | 0 | 3 | 4 |
| Do. do. | 0 | 0 | 10 |
| Genoa, French Consul | 0 | 2 | 6 |
| Genoa, English Consul | 0 | 2 | 3 |
| Genoa, police | 0 | 3 | 4 |
| Commissionaire | 0 | 1 | 8 |
| Turin, do. | 0 | 0 | 10 |
| Pont de Beauvoisin | 0 | 0 | 10 |
| Boulogne | 0 | 0 | 5 |
| | £3 | 2 | 9 |

The entire expense of the journey, including porters, custodi, ciceroni, guide-books, catalogues, and passport stands thus:—

| | £ | s. | d. |
|---|---|---|---|
| Boats, railway, diligence | 23 | 13 | 3 |
| Expense of living en route | 5 | 12 | 6 |
| Hotels | 13 | 2 | 11 |
| Custodi, ciceroni, &c. | 3 | 5 | 4 |
| Guide-books, catalogues | 2 | 11 | 2 |
| Passports | 3 | 2 | 9 |
| | £51 | 7 | 11 |
| Loss by exchange | 2 | 0 | 0 |

whether this arrangement has been superseded; I should hope the absurd position has not escaped the intelligent notice of the new authorities. The remaining two of this series I have recently found out in the famous Boboli Gardens at Florence; dimly visible at the bottom of a hideous erection of stones, shells, and trumpery, misnamed a grotto; moss-grown, battered, damp, half-imbedded in rough cast, and surrounded with a childish mosaic of pebbles and spars. In the Florence Gallery are his "Bacchus," "Adonis," and little "Apollo;" and in the same lost corner with these, for they all share the same fate, is Baccio Bandinelli's copy of the "Laocoon," Donatello's "St. John," and Sansovino's "Bacchus,"—all very notable works; they are placed together at the end of one of the long galleries, lighted by one window at the end, and a range of low side-lights, the effect being perfect nullity, conflicting shadows in some portions, a blank diffused half-shadow in others, whilst the discolorations of the marble, exaggerated in the uncertain light, effectually destroy all mass or *ensemble*. At the Palazzo Vecchio his group of "Victory" is lost to all intents and purposes in a demi-twilight. At the Accademia his half-finished "St. Matthew," is placed under an exterior arcade, in a continual shadow, except, perhaps, the lower part, which is sometimes cut across by brilliant sun-light. But in worse plight than these even, are his two famous "Pietàs," in the Duomo of Florence, and at St. Peter's in Rome; the former is placed behind the high altar, perhaps the very darkest place in this very dark church; there is no direct light of any kind upon it; all one can see of it, beyond its dark mass, being the tinsel trumpery with which they have bedizened the neck and bosom of the sorrowing Mother: at St. Peter's his well-known group is lifted up some twelve or fifteen feet above the eye, amidst a heap of glaring marbles and mosaics, impossible to be seen sufficiently near without complete and hopeless foreshortening: in every case, the exquisitely modelled torso of the Christ is completely lost; whilst the light is that dreary dim diffusion, which blends flesh and drapery, muscle, bone, and tendon, deep cuttings and prominences, all in one monotonous uncertainty.

For both sculpture and painting, the importance of correct principles of lighting cannot be too much insisted upon; in continental churches there may be some excuse for shortcomings; but even there, architecture, painting, sculpture, and the ritual, are not incompatible; they might have been made to harmonise. In galleries, when originally constructed as such, there can be no excuse for deficient lighting; ignorance and imbecility only can be pleaded should any future failure in this respect occur in our own country. One word more upon our own national collection, and I shall have concluded my observations. I was particularly struck on my return recently, with the dingy dirty aspect of our national pictures as compared with those of foreign galleries; ditched with their daily dust, dulled with moisture, and blackened with foul air, in the crowded closets where they are now huddled together, they must be undergoing rapid deterioration. I would here suggest the great desirability of protecting all the smaller pictures with glass, as is already done in one or two instances; I was impressed with the utility of this when in Genoa, where the pictures in the numerous Palazzi are generally in an unusually good state of preservation; there glazing is almost universal for the smaller works, and silk curtains very frequently hang before the larger ones; the result being a freshness and purity of tone which I have no where else remarked. Hoping what has already appeared in your valuable journal on the subject of lighting will stimulate others to take up the subject,

I remain, sir, your obedient servant,

J. C. ROBINSON.

GOVERNMENT SCHOOL OF DESIGN, HANLEY,
*Sept. 15th*, 1851.

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## THE GREAT EXHIBITION.

[If we were to print a tithe of the communications we have received, since the closing of the Great Exhibition, that express dissatisfaction with the "Awards of the Jury," suggestions for the application of the "surplus fund," hints about the future disposal of the "Crystal Palace," and a multitude of other matters connected therewith, the pages of our Journal might be filled with the subject for the next six months. Our office-table itself literally groans under the complaints that have been heaped upon it, so that we are compelled to assure our correspondents that with every desire to afford them the opportunity of publishing their grievances and remarks, it is utterly impossible for us to do so. At the same time they will perceive, by our observations in many of the occurring articles we introduce, that we are not losing sight of the object we have taken in hand—the interests of the British manufacturer.—ED. *A.J.*]

## SCENES OF ARTIST LIFE.

### No. III.—FRANCISCO PACHECO, AND JUAN PANTOJA DE LA CRUZ.

THE more striking the want of truth in the present attempts at Art, the more does it behove us to inquire whence that want of truth arises. No one who has visited the Crystal Palace can doubt as to the power that Art is assuming over the mass of the people; it is a substitute for the excitement of warlike times, and a pledge for those of peace. Let an attentive observer watch the eyes of the crowd in the Crystal Palace, and he will see nine out of ten pair of eyes directed towards the sculpture, which sculpture is anything but satisfactory, although a gradual and great improvement may be seen since the days when the monuments were erected in St. Paul's. The backwardness of Art may be accounted for in more ways than one; but one way of accounting for it may be in the conflict going on in the mind of the artist. The education of persons in general is now undergoing a change; it is of a truth-telling, downright, inquiring, and calculating nature, made to foster those qualities, and formed to depress all soaring or imaginative powers. It was not so a few years back; it was not so when we admired Lord Byron,—when we admired Fuseli,—but it is fast becoming the education of this country.

The education is, however, superficial, and, at present, still more so in its results than in its theory. The theory, however, is superficial; all that can be said is, that we are more inclined to hear the truth, and get at the truth, than we were: this applies both to sculpture and painting, two imitative arts. The Crystal Palace, in addition to its many benefits, has depressed our individual vanity, and raised our national pride. We forgive one, as we accept the other.

Truth is now the object,—the object that is aimed at, and that ought to be aimed at. Yet the young artist's ideas, and his education, are directly opposed to the reception of this same truth. He is constantly told that he wants imagination, that the English have no imagination, (Shakespeare and Milton are proofs to the contrary,) that he must study the antique, study the ideal,—dream but of Italy and Greece, and of their gods, goddesses, and heroes; he consequently attempts architecture and sculpture suited to those ancient times and ancient nations, and to climates where neither smoke nor rust injured the general effect. If he only made copies he is in the right road to improvement; but he must not copy; he must create, and—he fails. If he is neither a genius, as Shakespeare, Milton, Shelley, Coleridge,—nor an original, like Hogarth,—nor a worshipper of particular parts of grace or colouring, like Sir Joshua Reynolds, he is a complete mistake,—he is nothing at all: the two currents of truth and of the ideal, are running contrary in the artist's mind. Perhaps he has a love of nature, admires the sun, moon, and stars, the lights and shadows,—his truthful plain education will then lead him on.

But his artist-theory and his artist-education are keeping him back; and the results of the two contrary educations is a miserable sort of affectation,—a pitiful want of understanding; and this applies equally to painting and to sculpture. We shall soon be left far behind by the Americans, who are in the right road to truth; they are beating us on the seas, they are beating us, and the French also, in their drawing-room literature, and they will soon beat us in Art. In the great matter of portrait-painting, the every-day art of France, England, and Scotland, as yet they have not done so: but in the seeking out truth of the nineteenth century, and in the revived love of truth of the seventeenth century, they will soon surpass us. See the statue of Oliver Twist in the Crystal Palace! There is truth—truth—truth, in every line, in every expression! It is not a cold piece of sculpture of form, but the portrait of the vagabond boy, such as Murillo would have sought to represent in painting. In this manner did the old portrait-painters of Spain go to work. They were content to represent things as they were; to give the habits, and mind, and manners, of those they painted; they did not place colour on the cheeks of those persons who never had colour, or add drapery where draperies were never used. The artist showed life as it was, and the kings and queens, who were artists themselves in taste and in habits, were contented that so it should be.

To show the truthful spirit of the Spanish portrait painter, the following letter from Lord Roos, Ambassador Extraordinary from James I. to Philip III., to the great patron of art, Thomas Howard, Earl of Arundel and Surrey, is here given: and the artist who reads that letter will say that it is a picture in itself; and worth all the eloquence that the modern traveller would indulge in. It is a plain unvarnished letter from an English statesman, and one who had his eyes about him to note all down; while it accords with the Spanish artists' representation of their kings. Vincencio Carduco, Eugenio Caxes, Pantoja de la Cruz, the two Herrera's, one of whom was the earliest instructor of Velasquez, and Francesco Pacheco, who finished his artist-education, painted pictures in the reign of Phillip III., which correspond exactly with this curious and quaint old letter, the writing of a young ambassador:—

"MY VERY GOOD LORD,—The twentieth of December I departed from Lisbon, and arrived at Elvas, the last town of Portugal, upon Christmas Eve, *stilo novo*, where I rested Christmas day. All the way through Portugal, I was defrayed by order of the vice-king and met half a mile before I came to each city by the chiefest magistrates; and, indeed, there was a great respect and honour done to me and all my company. Upon St. Stephen's day I came to Badajoz, the first town of Castile, two leagues distant from Elvas. Half a league before I entered into the town there met me the chief magistrates of the city, accompanied with a great number of cavaliers, who bid me welcome to Castile, offering unto me all the respect and courtesy that could be afforded me in that place. They accompanied me to my lodging, which was a fair house, very nobly furnished; and there came unto me two Aposentadores and two Alguasies, sent down by the king, to take order for my lodging, and all things else that I should need upon the way, until I came to Madrid, but all upon my own charge, which hath been a huge matter. Through all the towns that I passed until my arrival here, I was met by the magistrates of each city, as I told your lordship before.

"At Toledo, Mr. Cottington* met me, and there I received his Majesty's letters, dated the 26th of November. When I came within half a league of Madrid, the conde of Saliezar met me with three coaches, being accompanied with divers other persons of quality, and brought me through the town of Madrid to my house, which is very richly furnished, and I am wholly defrayed by the king. The next day the French Ambassador did visit me: at night in the evening came Juan da Cerica, the chief secretary, to visit me; the next day, in the morning, came to visit me Don Pedro de Zuniqs, who was ambassador in England. In the afternoon came the Duke of Lerma, the Duke of Infantado, the Duke of Osceda, and divers other great persons. The same night came the king's secretary de Camara to visit me. The next day was my day of audience betwen eleven and twelve o'clock; before dinner came the Marquis de Mirabell, one of the king's Major-Domos, accompanied with divers other persons of good quality, to fetch me to the palace; and after I had alighted within the palace gate, I went directly up the stairs, and after I had passed the terrace, and some three or four other rooms, I came into the chamber where the king was. I made my reverence unto him, and the king did put off his hat, and when I came near him, he instantly bade me put on mine; and then I saluted him in the king my master's name, and gave him the *Para Bein* of the alliance made between him and the French king, to which he gave me very good answers, according to the grave and formal manner of the kings of Spain, which is short, and after one manner.

"After that I delivered him his Majesty's letters, which he took in a grave fashion, but did not open in my presence, for so it is the custom of this king. After that I saluted his Majesty in the

* Francis Cottington, who had been employed by James I., at the Court of Madrid, whither he attended Prince Charles in his visit to the Infanta in 1622 and was then knighted. He afterwards, by several intermediate steps, rose to the dignity of a Baron, and the office of Lord Treasurer, and died in 1650 at Valladolid, to which city he had not long before retired from the exiled Court of Charles II.

Queen's name, to which he answered me in the same manner as he did when I spake of the King. Then I delivered her Majesty's letters unto him, which he took in the same manner as he did the King's. After that I saluted him in the name of the Prince, which he took marvellous well. After that, he asked me of the King's Majesty's health, the Queen and the Prince's, to which I gave him such answers as were both true and fitting. Then I took my leave and told the King that for the present I would not trouble him any further, although I had other matters of greater consequence to speak to him of, which were given me in charge by the King my master; and therefore I besought him that he would appoint me some other time when I might have a free audience, to deliver that unto him which my sovereign had commanded me; to which he answered me, that he would very willingly, and with much contentment, appoint me a time of hearing; and that I should see he esteemed the King of England, his brother, more than all the princes else. After this, I presented those gentlemen who did accompany me in this his Majesty's service, and these did, to the number of thirty, kiss his hands. *The room where his Majesty was, was not very great; it was hung with arras; there stood a black velvet bed in the room, in sign that he was a widower; himself stood with his back to a square table; being with his cloak and sword on; being clothed all in black, without any jewel, but like a mourner.* The Duke of Lerma stood on the right hand of him, as also the Duke of Infantado, the Duke of Osceda, and divers other grandees, persons of quality.

"Then I did instantly go to another quarter of the house, to visit the Prince, whom I saluted in the name of the King, my master, the Queen, and the Prince; to which he answered me in a grave sort and courteous manner, just as his father did, without changing his countenance, or moving his body, no more than if he had been a statue. *He stood with his back against a table, just as his father did; he was apparelled in green, with a black cloak, with a velvet cap, and a heron's top-feather; he had his sword on, and an indifferent good chain, and hatband of diamonds, but not very rich. The Duke of Lerma and the Duke of Osceda were with him. The chamber was almost as big as that which the King was in, hung with indifferent good arras.*

"Then I went into another quarter of the house to visit the daughter of France, the Prince's wife, whom I did salute in his Majesty's name, the Queen, and the Prince, which she did seem to take very kindly, and answered me very courteously, and asked me divers questions concerning their healths, and such like ordinary questions, to which I answered as became me. I made all the gentlemen that were with me to kiss her hands; after that I took my leave. The Duke of Lerma was there present, as also the Duke of Osceda, and the French ambassador; there was also divers ladies in the room, which stood against the wall. Don Enigo de Cardines, which was *leadger* ambassador in France, brought me down the stairs, and then I was brought home by the Marquis of Mirabell, in the same fashion as I went to the palace; so God keep your lordship,

"Your lordship's servant,

"WILLIAM ROOS.*

"MADRID, *Jan.* 22*nd*, 1616.

"My Lord of Arundel."

It was a spirit of accuracy, and a notice of passing trifles, that made Burleigh's pupils, diplomatists and statesmen. That same spirit of accuracy joined to a love of truth, was the study, and achieved the triumph, of the Spanish portrait painter. Many of these were learned persons; and one of the most learned of these artists was the master of Velasquez, Francisco Pacheco, who was painter to the King about the time of Lord Roos's visit to Madrid. He belonged to an ancient house illustrious in arms and letters; like Teniers he was an artist of a versatile genius, but succeeded best in portrait painting. He was one of the best of historians in Spanish Art. Another Francesco Pacheco, the Canon of Seville, his uncle, seems to have been supreme in the chapter in all matters of taste or erudition; he wrote the inscription for the Giralda, on its restoration; and Latin verses on all public occasions when required. This learned relative, who had planned an ecclesiastical history of Seville, which he did not live to finish, probably inspired his nephew with that taste for books which distinguished him all through his long life, and to which he owes great part of his fame. As an artist, he is first heard of at the funeral of Philip II, as a decorative artist. Pantoja de la Cruz, Diego de Urbina and Sanchez Coello, are frequently named as getting ready the triumphal arch, or the funeral show, and Velasquez died of the fatigue he underwent in decorating and preparing the lodging for the court, during the marriage of Louis XIV, to the Spanish Infanta. This informs us how pageants were the business of artists in those days.

One of Pantoja's earliest paintings on panel, is the figure of Santa Ines, now in the gallery of the Queen of Spain. His great work is the Last Judgment, finished in 1612, for the Nunnery of St. Isabel.

Just after Lord Roos's visit to Madrid, Pacheco was chosen Familiar of the Inquisition at Seville, a post that conferred great privileges and immunities, and that was held by men of the greatest families of Spain. Part of this office was to act with inquisitorial powers over the pencil. Notwithstanding his varied tastes and his business, he found time to republish the poems of his friend Fernando de Herrera, to which he prefixed a sonnet of his own writing, and painted a portrait engraved by Pedro Perret. From this portrait Carmona's engraving of Herrera was most likely taken. In 1625, he accompanied his son in law, Velasquez, to Madrid, enjoying the triumph of his dearly beloved pupil at the court of Philip, &c. Pacheco was a fortunate and a happy artist, he appears to have been in easy circumstances, and his house became the resort of all the polished and intellectual society of Seville on his return home. His literary fame rests on his Treatise on Painting, published in the seventy-eighth year of his age, and interesting as containing a history of Spanish Art, which is written in a spirit of justice apart from all jealous feeling as to the merit of his contemporary painters. He composed verses in Spanish and Latin, and took interest in subjects of controversy and divinity: his portraits stand high in estimation, particularly one of his wife, which is reckoned his best performance. He also drew in crayons the celebrated and the learned persons of his day, and one, particularly to be valued, of the author of Don Quixote; part, if not the whole, of the collection of one hundred and seventy sketches in crayons, is a volume that once graced the library of the Count Duke Olivarez, under the title "*Imagines Virorum illustrium.*" It was to these pictures that Queyedo paid the following poetical compliment:—

"Por ti honor de Sevilla
El docto, el erudito, el virtuoso
Pacheco con lápiz ingenioso
Guarda aquellos borrones,
Que honráron los naciones
Sin que la semijanza
A los colorez deba su alabanza,
Que del carbon y plomo parecida
Reciben semejanza, alma, y vida."

Pacheco died at Seville, aged eighty-three years. Viardot, in his Lives of Spanish Painters, remarks how most of them lived to a great age, which speaks for the cheerfulness and healthfulness of their lives and of their occupation. These men did not, however, live in a turmoil as Vandyke and Rubens, but husbanded their means and their reputation for their later years.

We now turn to another painter who belonged to the reigns of Philip II. and Philip III., and whose portrait of Margaret, the wife of the first named king, excited such admiration in the National Museum at Madrid. He was, like his master, Sanchez Coello, admirable in the expression of form, and in painting the rich costumes worn in Spain at that period.

Juan Pantoja de la Cruz was born at Madrid in 1551. He was painter to both Philip II. and Philip III., and belonged to their courts also, being gentleman of the chamber (*ayuda de cámara*); the German, Spanish, and Belgian courts, likewise paid, during two centuries, the compliment to talent in having a painter for a friend and attendant; and always him who was at the head of his profession. Many of Pantoja's works perished in the numerous fires in the palaces, but the museum possesses a fine example of his powers in the portrait of Isabella of the Peace, whose dark hair, large brilliant eyes of jet, and rich complexion, afford an agreeable relief to the monotonous grey eyes and pale cheeks of the house of Austria. The head is full of beauty and life; the dress of black velvet, though closed to the throat, is becoming, the hoop or "quardainfanto" of the Castilian court, introduced in the emperor's reign, not having as yet expanded into its full amplitude; a small ruff encircles her neck, and the robe is garnished with a profusion of gold chains and jewellery, all admirably designed and painted: for not only was the jewellery of the most beautiful design, and perfect in its taste, but there was at Madrid a school of embroidery, that flourished under the direction of a monk, for which Tibaldi, the great painter, furnished the designs. Thus all the adventitious helps to dress, costume, and church magnificence, in the priests' dresses, the church hangings, and regal splendour, were ready for the portrait-painter, who had but to paint what he saw.

Unless there be some mistake in the date of the painter's birth, this portrait was probably copied from one by his master, as Queen Isabella died in 1568, when Pantoja was only seventeen years of age. He must often, however, have seen her, on her frequent visits to his master's, Sanchez Coello, studio. Of his portraits of her lord only one is to be found in the Queen of Spain's gallery. But that one is well worthy of note, for it shows how the crowned monk of the Escurial looked when on the brink of the grave. In Pantoja's worn, sickly, sour old man, with lack-lustre restless eyes, protruding under lip, and

—"Pallid cheeks and ashy hue,
In which sad death his portraiture hath writ,"—

wearing a rusty sugar-loaf hat, and holding in his hand a common brown rosary, we see the last stage of the sumptuous prince whose youthful bearing has been made immortal by the pencil of Titian. About the same time, or perhaps a little earlier, Pantoja painted for the convent of St. Mary, at Naxera, the portrait of Ruy Perez de Ribera, which was esteemed one of his best, and those of the Princess of Brazil and the Empress Mary, for the barefooted nuns of Madrid, amongst whom these royal ladies ended their days. In 1603 Pantoja painted, by order of his sovereign Philip III., two large compositions for the Chapel Royal: in these he has introduced the portraits of many of the royal family. In one, St. Anne is seen reclining in a state bed with crimson hangings; in the other the Virgin has the features of Queen Margaret; and the Austrian lip and hanging cheek, may be detected in several of the surrounding shepherds and peasant girls. Both pictures are signed Juan Pantoja de la ✠ 1603.

The date of Pantoja's death is uncertain. Lope de Vega laments him and some other painter in these lines:—

"Al pie de un lauro tres sepulcros veo
En cuyo bronce perdurable escucho;
Apeles yace aquí, Zeuxis, Cleonco,
*Juan de la Cruz*, Caravajal, Carducho,
Murieron ya. Qué funebre tropeo
Muerte cruel!"

Besides his portraits and other works painted for the royal family, Pantoja de la Cruz executed various altar-pieces for churches and religious houses. Of his skill in painting animals, a story is told of him by a Spanish writer on natural history.

One of the king's fowlers having caught a fine eagle of the bearded kind in the royal chase near the Pardo, his majesty commanded Pantoja to paint it, which he did so effectively, that the sitter getting loose flew at the canvas, and tore it to shreds with his beak and talons, and the work had to be done over again. The bird, which was of a reddish-black colour, was afterwards kept in the hospital of Anton-Martin at Madrid, where the naturalist saw him, and admired "this Spanish bird, whose grave and composed manner of gazing, showed no little grandeur and authority."*

* William Cecil, only son of William second Earl of Exeter, of that family. He inherited the Barony of Roos from his mother, Elizabeth, daughter and sole heir of Edward Manners Earl of Rutland, and died at Naples, with strong suspicion of poison, June 27th, 1618. (See more of him in the "Peerages.")

* See "Stirling's Annals of the Artists of Spain."

## A DICTIONARY OF TERMS IN ART.

HIPPOCENTAUR. A fabulous animal composed of the body of a horse, in which the head



and neck is displaced by the upper portion of a human being, male or female. Examples are met with in ancient remains.*

HORIZON, HORIZONTAL LINE. A line drawn through the principal point or centre of a picture, level with the horizon (or that portion of the view where the extreme distance of the earth and the sky meet), which determines the height of the eye in a picture.

HORIZONTAL PLANE. The original plane parallel to the horizon.

HORSE. The ancients excelled in the representation of the nobler kind of animals as well as in the human form, next to which the horse appears to have commanded their greatest admiration. The Elgin marbles furnish some fine specimens of the skill of the Greek artists in the treatment of this noble animal. Other specimens may be distinguished, such as the horses of Monte Cavallo; those at Venice, that of Marcus Aurelius at Rome, those of the Balbi, and one in the Florence Gallery. "The horse," says Muller, "was immediately connected with the human form in Greek statues of victors, and Roman equestrian statues. Although seldom slender and high, the horses of Greek works of Art, however, are very fiery and full of life, those of Roman execution more clumsy and massive." In Christian Art the horse is regarded as the emblem of courage and generosity; it is also taken in an opposite sense, and indicates luxury; it is not unusual to meet with it in the Holy Scriptures and the Fathers, both as an emblem of virtue and of vice; all animals having their good and their bad side. In the Catacombs, the horse denotes the swiftness of life, and we see sometimes a palm-wreath above its head, to denote that the palm of victory is not always to the swift. The horse is an attribute of St. Martin, St. Maurice, St. George, and St. Victor, who are represented on horseback; St. Leon in pontifical robes, on horseback, blessing the people.

HUBERT, ST. The patron saint of the chase, and of dogs, who, converted from a life of sinful pleasure by the vision of a miraculous stag, became bishop of Liège. The incident of his conversion has been a favourite subject with the early painters. He is represented in the hunting costume of the fifteenth century, accompanied by his horse and dogs. Near him stands the stag, bearing a crucifix between his horns. As bishop he wears the episcopal habit, with a Hunting-horn and a Stag as his attributes.

HUE. A compound colour in which one of the primaries predominates. Such are the various greys, which are composed of the three primary colours, in unequal strength and proportion. A grey in which blue predominates has a blue *hue*; one in which red predominates has a red hue, &c. This term is often carelessly employed by writers, who substitute it for *tint* and *shade*, which are strictly primary or secondary colours, in various degrees of intensity.



HYDRIA. A water-jar. The form of this ancient vessel, as seen on bas-reliefs, &c., is urn-shaped, with a large base tapering to a narrow mouth, with two handles at the top, and sometimes with two additional ones, but smaller, in the middle of the belly. It was frequently carried on the head.

HYPOGEA, SYRINGES, (*Gr.*) Subterranean structures hewn out of the rocks. They abound along the Nile, throughout the Libyan ridge of hills, and under the contiguous plains of sand.

ICONOCLASTS (*Gr.*) IMAGE-BREAKERS. This title was bestowed upon two Byzantine Emperors of the eighth century, who, enemies to the Christian faith, caused the worship of the Church as well as its images to be extirpated from their dominions. Imitating their example, war has frequently been waged against the pictures as well as the images, introduced for the purposes of instruction and edification into the temples devoted to Christian worship—not by the heathen, but by one sect of Christians against another, with an indiscriminate and insane zeal worthy of a better cause. The loss to Art from this devout fury is incalculable, yet enough remains to exhibit the feelings which animated the Image-maker and the Image-breaker.

ICONOGRAPHY. (*Icon*, image, *grapho*, I write.) *(Gr.)* The science of images, which can be considered under a twofold relation:—1st. As a practical science. 2nd. As a theoretical science. As a practical science, ICONOGRAPHY is the Art exercised by the image-makers of all ages; at one period, expressing by sculpture, carving, and painting, actual persons and events; at another, seeking to represent, by sensuous forms, abstract and spiritual notions, as in Symbols, Emblems, and Allegories. As a theoretical science, Iconography is the knowledge of that natural or mysterious language which our forefathers confided to monuments, and these have transmitted to us. It supplies us with ideas by the aid of which we can explain those figures which decorate our ancient religious edifices. It dissipates the clouds which envelope them, and makes known to us the secret thoughts of our ancestors, their manners, faith, progress in the Arts, and finally the state of society in the different ages. Hence it is the history of the world, written not only upon papyrus and parchment, but deeply graven upon stone, marble, and bronze; or reproduced in vivid colours. Here the history is clear and precise, but sometimes the facts are concealed under a veil which further excites our curiosity; therefore this science divides itself into *natural* Iconography; when the images represent persons and events, without either symbols or allegories; and into *mystical* or *symbolical* Iconography,—when, in order to explain them, it is necessary to lift the veil that covers them. Frequently the Iconographic details are at the same time historical and figurative; such, for the most part, are the figures from the Old Testament.* Iconography is the poetry of archaeology; in the same manner that ordinary language is often powerless to convey the sentiments of the soul, which is then obliged to have recourse to the harmonious expressions of poetry, so men have need of sculpture and painting to express that which human language fails to impart. It is a study of the utmost importance to the artist, especially at the present time, when a more just appreciation of Christian Art, and its claims upon the artist, is felt. Hitherto the means of pursuing the study of Christian Iconography have been difficult of attainment; they have happily been removed by the publication of a translation of a work which we have frequently quoted, and of which every artist seeking information on this curious and important subject should possess himself;† the most complete book extant on this important branch of the arts of the Middle Ages. By its aid archaeologists can learn to distinguish and name the statues, sculptured figures, and mural and glass paintings of our cathedrals. Sculptors and painters will find there instruction necessary for them in the works of restoration with which they may be entrusted. The three persons of the Trinity, angels, demons, persons mentioned in the Old Testament, the saints, the symbols, and allegorical personifications of Christianity; the virtues and the vices are minutely described, with their costume, age, attributes, and physiognomy, which characterise them at the different epochs of the middle ages, and which distinguish them in the east and in the west, and in the Greek and Latin churches. The first part, altogether technical, instructs us in the preparations for painting, the pigments and brushes for fresco and mural painting; the second part is occupied as described.

IDEA. ARTISTIC IDEA. To the internal thought as represented in Art—the spiritual life whose corresponding and satisfying expression is the artistic form—we apply the term ARTISTIC IDEA, understanding thereby, in quite a general way, the mood and activity of the mind from which proceeds the conception of the particular form.* The ARTISTIC IDEA is never an idea in the ordinary sense, inasmuch as the latter is a frame into which different phenomena may fit; whereas the ARTISTIC IDEA must stand in the most intimate agreement with the altogether particular form of the work, and therefore must itself be altogether particular; hence, also, the idea of a work of Art can never be rendered in a thoroughly satisfactory manner by language, which is merely the expression of ideas or motions. The ARTISTIC IDEA is rather an *idea of a peculiar* individual kind, which is at the same time united with a strong and lively feeling of the soul, so that sometimes Idea and Feeling lie combined in one spiritual condition—an obscure mood; sometimes the idea comes forward more detached, but yet in the creation as well as in the adoption of the artistic form, the feeling remains predominant.

IDEAL. By this term is generally understood that which goes beyond Nature, yet modelled upon it. Since the imagination can *create* nothing, ideal beings can only be aggregates of those objects which come before the human senses; an *ideal* being is, in fact, nothing but the modification of beings existing in nature. Such are Satyrs, Centaurs, Chimeras, the Sphynx, Winged Genii, composed of members borrowed from man and various animals; Janus, with two faces; the Cyclops with a single eye; Giants with an hundred arms, &c.† But there is much inconsistency in the employment of this word; sometimes it signifies the highest degree of perfection to which the object idealised is capable of being raised—not by altering its normal form, but by improving it through chaste and elevated conceptions. In such manner the ancients in their sculptured divinities gave us IDEAL FORMS, combining the most perfect proportions to embody certain ideas which the form was intended to represent. With this view, we can say, that the IDEAL is that which unites in one form all the excellences found only in different individual forms. Thus the *ideal* of the human form being in the female sex, the Medicean Venus, if considered as the ideal, is not a statue-portrait of an individual model, but is an aggregate of many models, each of which contributed its peculiar excellence.‡ But under this view the IDEAL is truly only the *Real*, and is what is usually understood by the term *Beau Ideal*.

ILLUMINATED. The artists who executed those drawings in body-colours and gold in ancient manuscripts were termed ILLUMINATORS (from the Latin *Illuminatores*), and the manuscripts are said to be ILLUMINATED. The French term *illuminer* is supposed to be derived from the practice of heightening the lights with gold. Many exquisite examples of the illuminated books of the middle ages are yet extant, preserved in public and private collections, some of which have been successfully imitated by the modern chromo-lithographic process; such as the "Hours" of Anne of Brittany, &c.

IMAGINATION. The faculty of forming

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* Our cut is from a bas-relief engraved by Montfaucon.

* Iconography marched in the van with History. At the same time the first historians were giving to posterity the great deeds of the benefactors of mankind, and the heroic actions of the brave, Sculpture and Painting consecrated, the one its chisel, the other its pencil, to preserve their venerated deeds and to retrace their lives. The ruins of Nineveh, of Pompeii, and Herculaneum, the frescos of the ancient edifices of Rome and of Athens, all testify to the truth of this remark. But among the ancient people, the Jews were interdicted from the production of images; it was feared that the chosen people would fall into the same errors that prevailed among their contemporary nations. It too often happens that mankind confound in the same worship the image with the being represented, and render the idols of stone, wood, or metal, the worship due only to God.

† CHRISTIAN ICONOGRAPHY; *or the History of Christian Art in the Middle Ages*, by M. DIDRON. Translated from the French by E. J. Millington, in two vols., with numerous illustrations. London, 1851. (*Bohn's Illustrated Library.*) The second volume contains the curious *Manuel Iconographie Chrétienne*, translated by M. Durand from the Byzantine MS. brought from Mount Athos, written by Panselinos, a painter of the XIIth century.

* The creative fanciful conception of the artistic form is accompanied by a subordinate but closely connected activity—the representation of the form in the materials—which we call EXECUTION. Even a work of Art copied from nature has still, however, its internal life in the Artistic Idea; that is, in the mental emotion to which the contemplation of the object gave rise. See MULLER'S *Ancient Art and its Remains, Translated by Leitch.* Second Edition. 1850.

† A perfectly developed natural form is just as little furnished by experience as a pure mathematical proportion, but it may be felt from what has been experienced and seized in the moment of inspiration. The true and genuine ideality of the best Greek art rests on the striving after such a conception of organism.

‡ Any work of art which represents not a material object, but the mental conception of a material object, is in the primary sense of the word, ideal; that is to say, it represents an idea, and not a thing. Any work of art which represents or realises a material object, is in the primary sense of the term un-ideal.—*Modern Painters*, vol. ii. chap. xiii.

Images, which for the artist is the principle of all Invention. In works of Art, these images are not presented in the form of pure transcript, but are modified and coloured by the qualities of the mind through which they pass. The Imagination of a Painter or Sculptor is the fruit of genius cultivated by study; to depict Images under the most beautiful forms, he must have that knowledge of the contour of forms, which is acquired by the practice of Design; to imagine the figures acting in conformity with the subject, he must have observed with meditation the movements of man under the different actions of which he is susceptible; to depict the proper expression, he must have studied the effects of the affections of the mind upon the body; to represent the lights and colours, he must know the effects of light upon the body, according to its position, substance, colour proper to each; and, above all, have received from Nature that aptitude to see well and to render well those things which constitute the genius of the sculptor and painter.*

IMITATION. "Whenever anything looks like what it is not, the resemblance being so great as *nearly* to deceive, we feel a kind of pleasurable surprise, an agreeable excitement of the mind, exactly the same in its nature as that which we receive from juggling. Whenever we perceive this in something produced by Art, that is to say, whenever the work is seen to resemble something which we know it is not, we receive what I call an idea of imitation. Now two things are requisite to our complete and most pleasurable perception of this; first, that the resemblance be so perfect as to amount to a deception; secondly, that there be some means of proving at the same moment that it *is* a deception. The most perfect ideas and pleasures of imitation are, therefore, when one sense is contradicted by another, both bearing as positive evidence on the subject as each is capable of alone; as when the eye says a thing is round, and the finger says it is flat; they are, therefore, never felt in so high a degree as in painting, where appearance of projection, roughness, hair, velvet, &c., are given with a smooth surface; or in waxwork, where the first evidence of the senses is perpetually contradicted by their experience. But the moment we come to marble, our definition checks us, for a marble figure does not look like what it is not; it looks like marble, and like the form of a man, but then it *is* marble, and it *is* the form of a man. It does not look like a man, which it is not, but like the form of a man, which it is. Form is form, *bonâ fide* and actual, whether in marble or in flesh—not an imitation or resemblance of form, but real form. The chalk outline of the bough of a tree on paper is not an imitation; it looks like chalk and paper, not like wood, and that which it suggests to the mind is not properly said to be *like* the form of a bough, it *is* the form of a bough. Now, then, we see the limits of an idea of imitation; it extends only to the sensation of trickery and deception occasioned by a thing's intentionally seeming different from what it is; and the degree of the pleasure depends on the degree of difference and the perfection of the resemblance, not in the nature of the thing represented. The simple pleasure of the imitation would be precisely of the same degree (if the accuracy could be equal) whether the subject of it were the hero or his horse. There are other collateral sources of pleasure which are necessarily associated with this, but that part of the pleasure which depends on the imitation is the same in both. Ideas of imitation, then, act by producing the simple pleasure of surprise, and that not of surprise in its higher sense and functions, but of the mean and paltry surprise which is felt in jugglery. These ideas and pleasures are the most contemptible which can be received from Art."†

IMPANNATA (*Ital.*). A term applied to *oiled paper*, but which strictly signifies *cloth*. The "Madonna dell' Impannata" of Raphael takes its name from the oiled paper window in the background.

IMPASTO (*Ital.*), PATE (*Fr.*) This term expresses the thickness of the layer or body of pigment applied by the painter to his canvas. According to the method of handling exercised by different artists, the impasto is thick or thin. Rembrandt, Salvator Rosa, and others, used a thick impasto. Raphael, Guido and others, an impasto so thin, that the threads of the canvas and the crayon outline may be seen through it.

IMPRESSION. This word is used synonymously with ENGRAVING, or PLATE, when it designates a sheet of paper, which is pressed upon the inked plate of steel, copper, zinc, or stone, and a fac-simile of the design upon the plate, &c., is produced. PROOF IMPRESSIONS, called also PROOFS, are the earliest impressions taken from the plate or stone.

INCITEGA. A piece of domestic furniture employed to sustain AMPHORÆ, bottles, and other vessels, having a rounded or pointed bottom, which therefore required a support to keep them erect; they were made of wood, clay, stone, silver, and bronze; some specimens are preserved in the British Museum.*



INDIAN INK, CHINESE INK. A fine black pigment, extensively used in water-colour painting, the basis of which is fine lamp-black. The secret of its preparation is kept by the Chinese, and no imitation has yet attained its peculiar excellencies.

INDIAN RED, PERSIAN RED, RED OCHRE. The pigment now usually sold under this name is the *Red Hæmatite* (peroxyde of iron), found abundantly in the forest of Dean, in Gloucestershire. It is of a deep lakey hue, varying in tint, opaque, permanent, and very useful—both in oil and water-colour painting—mixed with white, it forms valuable flesh tints. The Indian Red, brought from the Persian Gulf, is of a darker hue, and sparkling lustre. The ancients obtained this pigment from the island of Elba;† it was a favourite wall-colour in Roman decoration. In the Middle Ages the Red Hæmatite was called *lapis amatita*, or *mineral cinnabar*.

INDIAN YELLOW. A golden yellow pigment brought from India, the origin of which is uncertain, it is usually said to be derived from the urine of camels; analysis shows it to consist of a phosphate of urea and lime. It is much used in water-colour painting, but not usually permanent.‡

INDIGO. A deep blue vegetable pigment, much used in water-colour painting, prepared extensively for use in dyeing. It is transparent, tolerably permanent, and mixes well with other pigments, forming excellent greens and purples. Its use in oil-painting cannot be recommended.



INFULA. 1. A flock of red and white wool worn as a wreath by the Romans on festive and solemn occasions. In sacrificing, it was tied with a white band to the head of the victim. 2. INFULÆ, in ecclesiastical costume, are pendents to the mitre.§

INTAGLIOS. Figures cut into the material used for seals, matrices, &c.

INTENSE BLUE is a preparation of indigo, but of greater power, more durable, and transparent.

INVENTION.—A term employed to designate the conception and representation of a subject, the selection and disposition of its various parts, and the whole means by which the artist seeks to pourtray his thoughts. The painters who have displayed most invention in their works are Raphael, Rubens, A. Poussin, Durer, and Rembrandt. Some artists have invented their subjects as well as delineated them, with a high moral aim too, like the poets Cowper and Pope—such a painter was Hogarth. Among the artists of our time none have approached Kaulbach in invention.

IODINE SCARLET, PURE SCARLET. A pigment prepared from deutoxide of mercury, of a more brilliant colour than vermilion and of equal body; but it is extremely liable to decomposition, and cannot be recommended for use in painting; yet the brilliancy of this pigment has been sufficient temptation to the artist to employ it in representions of sunsets, firelight, &c., and when protected with gum it has stood a long time.

IRON. The oxides of this metal supply many valuable pigments to the painter. All the ochres and red earths owe their colour to the presence of oxide of iron, and they possess the greatest durability. Indian Red, Venetian Red, Mars Red, Mars Orange, Mars Yellow, are all coloured by iron. A higher degree of oxidation converts the red into purple and violet; hence the Mars violets of different shades. The yellow ochres when burnt yield various brown reds.

ITALIAN EARTH. A pigment known as burnt Italian earth, probably burnt Roman ochre, is very similar to Venetian red. The colour is due to the presence of iron, and may therefore be considered permanent. Mixed with white it yields valuable flesh tints.

ITALIAN PINK. The *pinks* are the *stils de grain* of the French. They consist of yellow vegetable juices, precipitated upon whiting. Indian Pink is prepared from the juice of yellow berries, or better from Quercitron bark. It is sometimes called *Yellow Lake*. Being transparent, this class of pigments has been recommended for shadows, but their durability is questionable.

ITALIAN VARNISH. The preparation known under this name is obtained by adding white wax to drying linseed oil, in the proportion of one part of the former to five of the latter, and melting in a water bath, and afterwards thoroughly incorporating by the muller. When used, mastic varnish is added to it, and well mixed on the palette; the mixture has good consistency, and flows freely from the pencil, and is useful for glazing.

IVORY BLACK. The best quality of this pigment is prepared from the parings left by the ivory-turner, calcined in close crucibles. They yield a fine, transparent, deep-toned pigment, extremely valuable, both in oil and water-colour painting. The pigment commonly sold under the name of ivory black is prepared from calcined bones; it is much browner in hue than that prepared from ivory.

IVY. This plant was used as a symbol of Eternal life, from its remaining continually green. A wreath of ivy constituted the prize of a victor in the Isthmian games; it was afterwards superseded by the pine-garland. The mediæval painters prepared a red pigment from the juice or gum which in warm countries flowed from the ivy in the month of March.*

## THE VERNON GALLERY.

### MORNING ON THE SEA-COAST.

F. R. Lee, R.A., Painter. E. Ratcliffe, Engraver.
Size of the Picture, 3 ft. 7½ in. by 2 ft. 10 in.

IN Mr. Vernon's catalogue this picture is called a "Scene on the Lincolnshire Coast;" it certainly bears every appearance of the flats which abound in that extensive county, although we cannot call to mind the precise locality where the sketch was made.

The work is of considerable size, larger, perhaps, than the scantiness of materials of which it is composed justifies; so that we think it would have been more effective if painted on a smaller scale. The sketch seems to have been taken from a low part of the coast, where it appears to recede into the sea, except in the extreme distance, where a glimpse of the downs is visible. In the middle distance stands a fisherman's hut, the only sign of habitation that meets the eye, although there must be other dwellings not far off, judging from the various figures introduced, and their occupations; the principal feature in the scene, without which indeed it would be almost a blank, is the group in the foreground; this is brought in with much skill, so as to give elevation to the subject, while it leads the eye to the other parts of the composition subordinate to it. The sun is rising brilliantly behind the principal figures, throwing them into strong relief, and casting their shadows over the whole of the foreground. The balance of light and shade throughout the work shows a perfect knowledge of what is necessary to produce effect, and of the means whereby it may be satisfactorily attained, without infringing the laws of harmony. It was painted in 1834.

* "The Imagination has three totally distinct functions—penetrative, associative, contemplative; it combines, and by combination creates new forms; it treats, or regards, both the simple images and its own combinations, in peculiar ways; and thirdly, it penetrates, analyses, and reaches truths by no other faculty discoverable."—*Modern Painters*, vol. ii., part iii.

† We have extracted the above from the first volume of *Modern Painters*, because so many vague and false ideas on this subject prevail among writers on Art, and we have no where else seen the matter so clearly stated as in the work from which we have quoted. We must refer the reader to the work itself, for a full analysis of "Ideas of Imitation."

* Our example is copied from an early Egyptian painting on the walls of the Temple at Thebes, as engraved by Rossellini.

† "Insulam exhaustis chalybdum generosa metallis."—OVID.

‡ According to MERIMÉE, the pigment is manufactured at Calcutta, from the colouring matter obtained from a tree or shrub called *memecylon tinctorium*.

§ The cut giving an example of the clerical infula, is copied from the fine brass of John Boothe, Bishop of Exeter, 1478, in East Horsley Church, Surrey.

* We beg to assure our subscribers that the irregular publication of the "Dictionary of Terms in Art" arises from circumstances beyond our control. We hope, however, such irregularity will be avoided in future.—ED. *A.-J.*



E. RATCLIFFE, ENGRAVER.

P.R. LEE, R.A. PAINTER.

# MORNING ON THE SEA COAST

FROM THE PICTURE IN THE VERNON GALLERY

PRINTED BY M'QUEEN

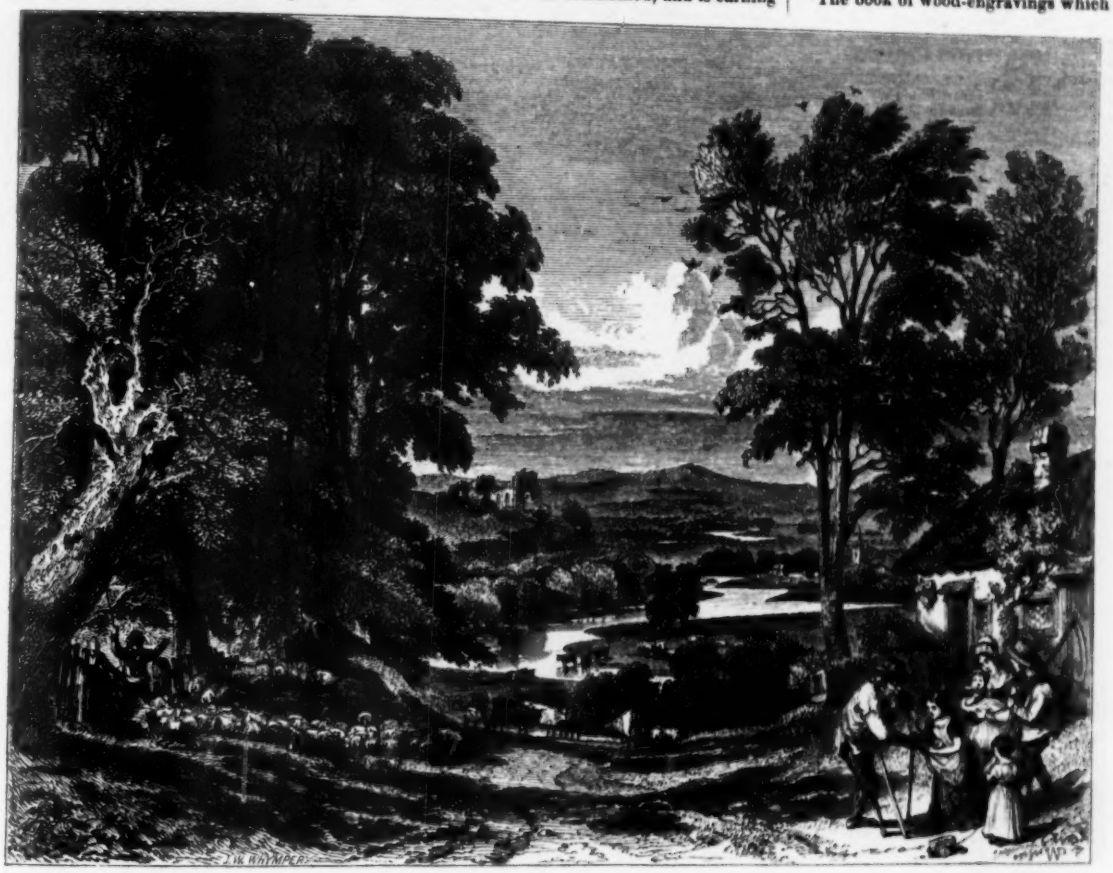
SIZE OF THE PICTURE
3 FT. 7 IN. BY 1 FT. 11 IN.

LONDON, PUBLISHED FOR THE PROPRIETOR

## ART-UNION WOOD-ENGRAVINGS.*

The Art-Union of London pursues its praiseworthy course of encouraging Art in all its various departments, and in so doing it is fulfilling the object for which it was established, and is earning the good wishes and the support of all who desire to see the Fine Arts progress and become popular.

The book of wood-engravings which the Council



have issued to their subscribers for the present year, is "The Traveller;" the poem supplies an abundance of subjects, both figure and landscape. In the former class we have drawings by E. M. Ward, A.R.A., Frost, A.R.A., F. Goodall, Jenkins, J. Gilbert, Corbauld, Wehnert, Armitage, F. Tayler,

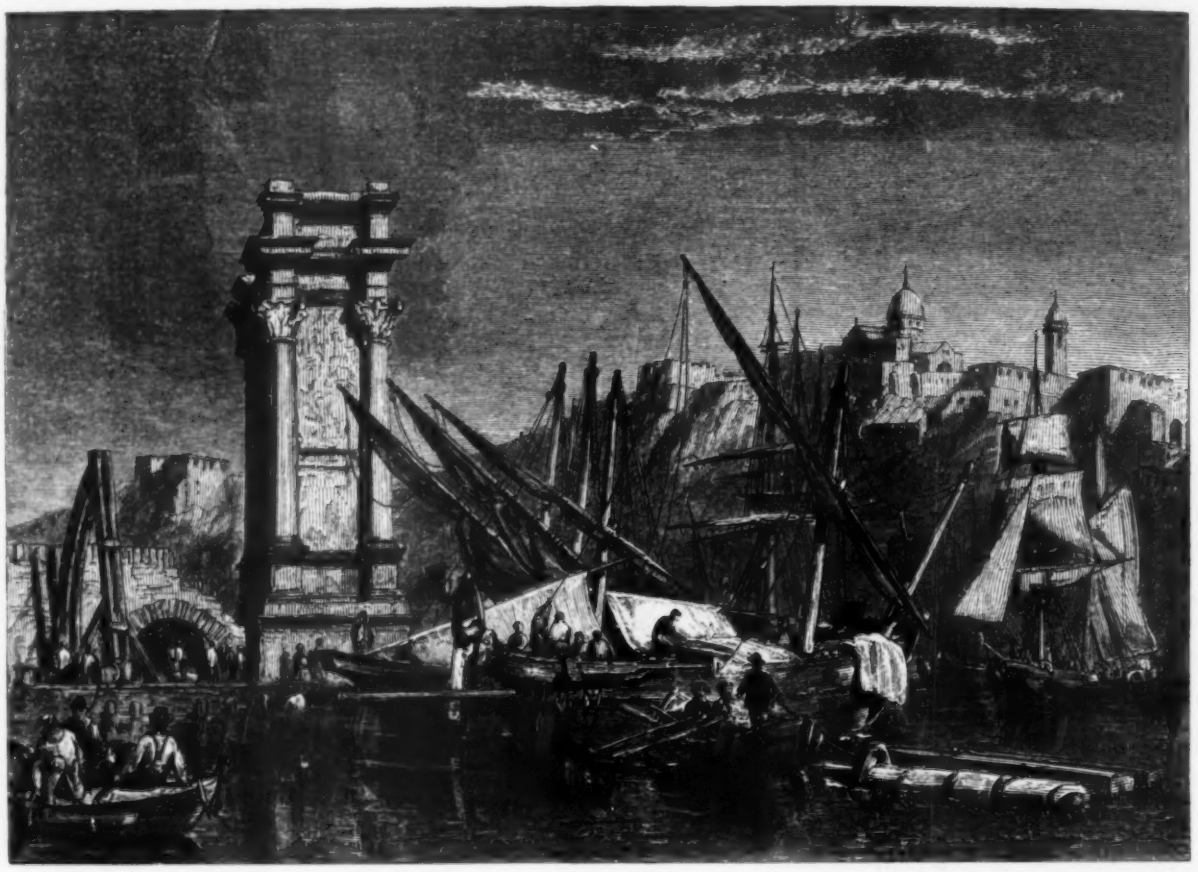


Topham, Leech, Thomas, Huskisson, Ansdell; and in the latter by Stanfield, R.A., J. D. Harding, Duncan, Dodgson, Parrot, Hulme, Leitch, and J. Martin. The engravers include the best names which are known in the Art,—Thompson, Linton, Dalziel, Green, Whymper, Cooper, Williams, &c.

Through the courtesy of the Council we are able

* The Traveller. By O. Goldsmith, Illustrated. Published by the Art-Union of London.

to introduce some examples of the work. The first subject illustrates the passage, "Where lawns extend," &c.; it is designed by Parrot, and



engraved by Whymper; the next is designed by E. M. Ward, and engraved by M. Jackson, the subject "Here vanity assumes," &c.; the third is



by Stanfield, engraved by Green, "For Wealth was theirs," &c.; and the last is by F. Tayler, engraved by J. Thompson, "No product here," &c.

## THE IMPERIAL PRINTING OFFICE AT VIENNA.

FEW persons who visited our Great Industrial Exhibition, and threaded the mazes of the Crystal Palace, but must have been powerfully impressed with the never-ending interest constantly called forth by the display not unfrequently made in out of the way passages and recesses; speaking thus forcibly of the abundance and wealth which so powerfully characterised that unique *réunion* of the thought and labour of the whole world. Enough to form a museum of great interest, sufficiently attractive to allure the pilgrim of Art and science, was often crowded in a narrow compass, and placed



where few visitors passed. The sumptuous rooms devoted to the palatial furniture of Austria, through which thousands moved daily, had upon its outer walls a display even more interesting, and certainly more conducive to mental progress, than that inside them; but one which could not be so easily comprehended by casual spectators, nor fully valued without proper explanatory description. The specimens of printed books in nearly every lan-



guage, and the varied examples of engraving of all kinds, were the product of the Imperial printing establishment at Vienna, a government foundation which, under the able superintendence of the Counsellor Alois Auer, has been resuscitated from a very declining state within the last ten years,




and now gives employment to more than nine hundred persons. An idea of the amount of business done in the establishment may be found from the fact that more than 300,000 sheets are now printed daily.

It is not possible to relate within our limits all that is now done within the walls of this establishment; it may be sufficient to note that types for one hundred and six different languages are available there, being the largest and most perfect collection in existence, and one from which European printers in general have received great assistance. Ornamental initial letters, ancient and modern, are kept in great variety, as well as music type, and types for the blind. But it is not only in all that goes to make letter-press useful or elegant that this establishment is well-furnished. Illustrations of all kinds, and in all processes, are completed in the same offices; chromolithography, in all its varied applications, is practised; and science has been brought to bear in book-decoration by galvanography and chemitypy; while engraving on stone, steel, and wood, is also abundantly practised.

Our illustrations are confined to the last process alone, and exhibit the progress made in this establishment by the *corps* of wood engravers, who are under the management of M. Frederic Exter. Two styles are apparent in our pages: the first may be considered as the modern, the second as the medieval manner. In the groups which illustrate military life, its glories and its griefs, we trace the influence of modern taste in chiaroscuro, and general treatment of subject: in the allegorical subjects we are reminded of the works of the early German engravers, who first made the art great and popular, guided by the genius of Durer, Cranach, and Burgmair. All that purity of drawing, severe simplicity of design, and sparing introduction of shadow, which so peculiarly characterise the old school of German Art, are here visible. The same mystic taste in design is also apparent—the same love for the horribly grotesque. A great moral lesson is read in these designs; the thoughtless and licentious group in the car, who lift their wine-cups and wave the banner of emancipation from the thrall of morality, painfully illustrate the *facilis descensus Averni*. The dangers which beset life are even more finely typified in the second subject, in which a moral student is represented as surrounded by Syrens of pleasure, who are now about to cut the rope that alone secures his little bark to the foot of the cross; eager for a new victim, the demons prepare to hurry him to the rapids of destruction, and deprive him of all counteracting agencies. The tale is powerfully told, and the designs are good examples of the artist who has conceived them —Professor Führick.



# THE DOMESTIC MANNERS OF THE ENGLISH

## DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

V.—THE EARLY NORMAN PERIOD.—LUXURIOUSNESS OF THE NORMANS.—ADVANCE IN DOMESTIC ARCHITECTURE.—THE KITCHEN AND THE HALL.—PROVISIONS AND COOKERY.—BEES.—THE DAIRY.—FURNITURE.—THE FALDESTOL.—CHAIRS AND OTHER SEATS.

A GREAT change was wrought in this country by the entrance of the Normans. From what we have seen, in the course of the former papers, society seems for a long time to have been at a standstill among the Anglo-Saxons, as though it had progressed as far as its own simple vitality would carry it, and wanted some new impulse to move it onwards. By the entrance of the Normans, the Saxon aristocracy was destroyed; but the lower and partly the middle classes were left untouched in their manners and customs, which they appear to have preserved for a considerable length of time without any material change. The Norman historians, who write with prejudice when they speak of the Saxons, describe their nobility as having become luxurious without refinement; and they tell us that the Normans introduced greater sobriety, accompanied with more ostentation. "The nobility," says William of Malmesbury, "was given up to luxury and wantonness. . . . Drinking in parties was an universal practice, in which occupation they passed entire nights as well as days. They consumed their whole substance in mean and despicable houses; unlike the Normans and French, who, in noble and splendid mansions, lived with frugality. The vices attendant on drunkeness, which enervate the human mind, followed. . . . In fine, the English at that time (under King Harold) wore short garments, reaching to the mid-knee; they had their hair cropped, their beards shaven, their arms laden with golden bracelets, their skin adorned with punctured designs; they were accustomed to eat till they became surfeited, and to drink till they were sick. These latter qualities they imparted to their conquerors; whose manners, in other respects, they adopted."

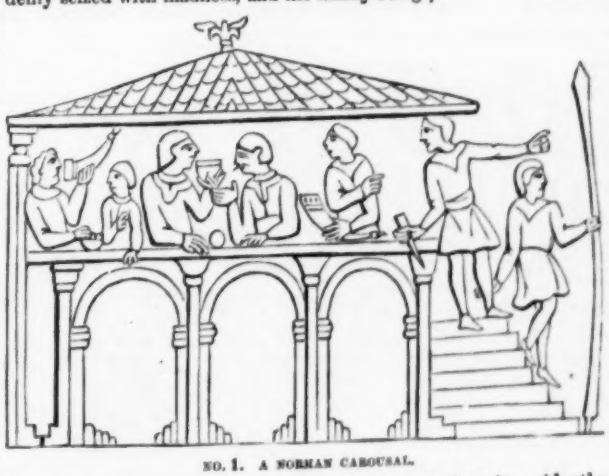
Whatever moderation the Normans may have brought with them, or however they may have been restrained by the first Anglo-Norman monarch, it disappeared entirely under his son and successor: "when," in the words of Malmesbury, "everything was so changed, that there was no man rich except the money-changer, and no clerks but lawyers. . . . The courtiers then preyed upon the property of the country people, and consumed their substance, taking the very meat from their mouths. Then was there flowing hair and extravagant dress; and then was invented the fashion of shoes with curved points; then the model for young men was to rival women in delicacy of person, to mince their gait, to walk with loose gesture, and half naked." This increasing dissoluteness of manners appears to have received no effectual check under the reign of the first Henry; in the twenty-ninth year of which, the writer just quoted tells us that "a circumstance occurred in England, which may seem surprising to our long-haired gallants, who, forgetting what they were born, transform themselves into the fashion of females, by the length of their locks. A certain English knight, who prided himself on the luxuriance of his tresses, being conscience-stung on the subject, seemed to feel in a dream as though some person strangled him with his ringlets. Awaking in a fright, he immediately cut off all his superfluous hair. The example spread throughout England; and, as recent punishment is apt to affect the mind, almost all the barons allowed their hair to be cropped in a proper manner, without reluctance. But this decency was not of long continuance; for scarcely had a year expired, before all those who thought themselves courtly, relapsed into their former vice; they vied with women in length of locks, and wherever these were wanting, put on false tresses; forgetful or rather ignorant, of the saying of the Apostle, 'If a man nurture his hair, it is a shame to him.'"

Public and private manners were gradually running into the terrible lawlessness of the reign of King Stephen.

William of Malmesbury points out as one of the more remarkable circumstances which distinguished the Normans from the Saxons, the magnitude and solidity of their domestic buildings. The Anglo-Saxons seem, indeed, to have preserved the old national prejudice of their race against confining themselves within stone walls, while the Normans and Franks, who were more influenced by Roman traditions, had become great builders. We have scarcely any information relative to the progress of domestic architecture under William the Conqueror, but the Norman chiefs seem from the first to have built themselves houses of a much more substantial character than those which they found in existence. The residence of the Conqueror, while engaged in his operations against the insurgents in the isle of Ely, is imperfectly described by the anonymous author of the life of Hereward. It consisted of the hall, kitchen, and other buildings, which were inclosed by hedges and fosses (*per sepes et foveas*), and it had an interior and exterior court. Towards the end of the Conqueror's reign, and in that of his son, were raised those early Norman baronial castles, the masonry of which has withstood the ravages of so many centuries. Under William and his sons, few ordinary mansions and dwelling houses seem to have been built substantially of stone; I am not aware that there are any known remains of a stone mansion in this country older than the reign of Henry II. The miracles of St. Cuthbert, related by Reginald of Durham, contain one or two allusions to the private houses of the earlier part of the twelfth century. Thus a parishioner of Kellow near Durham, in the time of bishop Walter Rufus (1133—1140), is described as passing the evening drinking with the parish priest; returning home late, he was pursued by dogs, and reaching his own house in great terror, contrived to shut the door (*ostium domus*) upon them. He then went up to what, from the context, appears to have been the window of an upper floor or garret (*ad fenestram parietis*), which he opened in order to look down with safety on his persecutors. He was suddenly seized with madness, and his family being roused, seized him, carried him down into the court (*in aurea*), and bound him to the seats (*ad sedilia*). The same writer tells the story of a blind woman in the city of Durham, who used to run her head against the projecting windows of the houses (*ad fenestrarum dependentia foris laquearia*)



NO. 2. THE NORMAN BUTLER IN HIS OFFICE.



NO. 1. A NORMAN CAROUSAL.

We trace in the illuminations of the earlier Norman period the custom of placing the principal apartment at an elevation from the ground. In the accompanying cut, (No. 1) taken from the celebrated tapestry of Bayeux, are seen Harold and his companions carousing in an apartment thus situated, and approached by a staircase from without. The object of this was, perhaps, partly to be more private, for the ordinary public hall at dinner times seems to have been invaded by troops of hungry hangers on, who ate up or carried away the provisions which were taken from the table, and became so bold that they seem to have often seized or tried to seize the provisions from the cooks as they carried them to the table. William Rufus established ushers of the hall and kitchen, whose duty it was to protect the guests and the cooks from this rude rabble. Gaimar's description of that king's grand feast at Westminster, contains some curious allusions to this practice. After telling us that three hundred ushers (*ussers* i.e. *huissiers*), or door-keepers, were appointed to occupy the entrance passages (*us*), who were to stand with rods to protect the guests as they mounted the steps from the importunity of the *garsons*—

Cil cunduisent les barons
Par les degrés, pur les garçons;
Od les verges k'es mains tencient
As barons vale fesaient,
Ke jà garçon ne s'apremast,
Si alcun d'els ne l' comandast,

he adds, that those who carried the provisions and liquor to the table were also attended by these ushers, that the "*lecheurs*" might not snatch from them, or spoil, or break, the vessels in which they carried them.

Enaprement tut revenaient par els
Cil ki aportouent les mès
De la quisine des mesters,
E li beveirs e li mangers,
Icil usser les cunduisent,
Pur la vessele dunt servaient,
Ke lecheur ne les escheçast
Ne malmeist ne defrussast.

*Gaimar, Estorie des Engles, l. 5985.*

In the cut from the Bayeux tapestry, the feasting-room is approached by what is evidently a staircase of stone. In our cut No. 2, taken from a manuscript of the earlier half of the twelfth century in

the Cottonian library (Nero, C, IV.), and illustrating the marriage feast at Cana, the staircase is apparently of wood, little better than a ladder, and the servants who are carrying up the wine assist themselves in mounting by means of a rope. It is a picture which at the same time exhibits several characteristics of domestic life—the wine vessels, the cupboard in which they are kept, and the well in the court-yard, the latter of which is indicated by the tree. The butler, finding wine run short, sends the servant to draw water from the well.

Whatever truth there may be in William of Malmesbury's account of the sobriety of the Normans, there can be no doubt that the kitchen and the cooks formed with them a very important part of the household. According to the Bayeux tapestry, Duke William brought with him from Normandy a complete kitchen establishment, and a compartment of that interesting monument, of which we here give a diminished copy, shows that when he landed he found no difficulty in providing a dinner. On the left two cooks are boiling the meat—for this still was the general way of cooking it, as it was usually eaten salted. Above them, on a shelf, are fowls, and other sorts of small viands, spitted



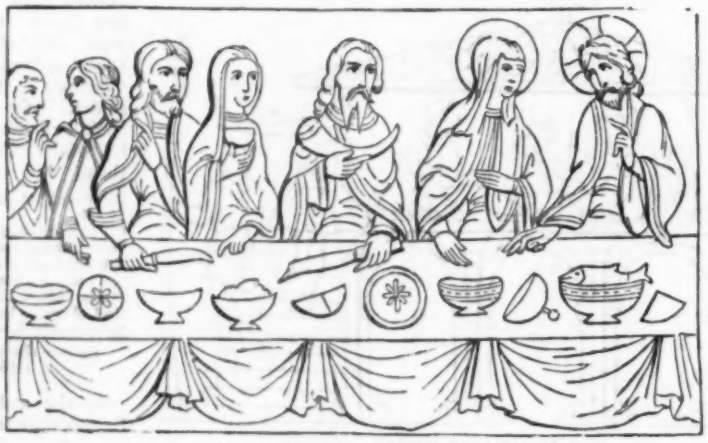
NO. 3. NORMAN COOKS AND THE ATTENDANTS SERVING AT TABLE.

ready for roasting. Another cook is engaged at a portable stove, preparing small cakes, pasties, &c., which he takes from the stove with a singularly formed fork to place them on the dish. Others are carrying to the table the roasted meats, on the spits. It will be observed that having no "board" with them to form a table, the Norman knights make use of their shields instead.

The reader of the life of Hereward will remember the scene in which the hero in disguise is taken into King William's kitchen, to entertain the cooks. After dinner the wine and ale were distributed freely, and the result was a violent quarrel between the cooks and Hereward; the latter used the tridents and forks for weapons (*cum tridentibus et furcis*), while he took the spit from the fire (*de foco hastile*) as a still more formidable weapon of defence. In the early Chanson de Roland, Charlemagne is represented also carrying his cooks with him to the war, as William the Conqueror is represented in the Bayeux tapestry, and they held so important a position in his household, that when one of his most powerful barons, Guenelon, was accused of treason, Charlemagne is made to deliver him in custody to the charge of his cooks.

> Li reis fait prendre le cunte Guenelun,
> Si l'cumandat as cous de sa maisun,
> Tut li plus maistre en apelet Besgun:
> 'Ben le me guarde, si cume tel felon,
> De ma maisnée ad faite traisun.'
> Cil le recelt, si met c. cumpaignons
> De la quisine, des mielz e des pejurs;
> Icil li peilent la barbe e les gernuns.
> *Chanson de Roland*, p. 71.

The Norman dinner-table, as shown in the Bayeux tapestry, differs not much from that of the Anglo-Saxons. A few dishes and basins contain viands which are not easy to be recognised, except the fish and the fowls. Most of the smaller articles seem to have been given by the cooks into the hands of the guests from the spits on which they had been roasted. Another dinner scene is represented in our cut No. 4, taken from the Cottonian manuscript already mentioned (Nero C, IV.) We see again similarly formed vessels to those used at table by the Anglo-Saxons. The bread is still made in round flat cakes, and is marked with a cross, and with a flower in the middle. The guests use no forks; their knives are different and more varied in their forms than under the Anglo-Saxons. Sometimes indeed the shape of the knives is almost grotesque. The one represented in our Cut No. 5 is taken from a group in the same manuscript which furnished the preceding cut; it is very singularly notched at the point.



NO. 4. AN ANGLO-NORMAN DINNER PARTY.



NO. 5. A KNIFE.

We see in these dinner scenes that the Anglo-Normans used horns and cups for drinking, as the Anglo-Saxons did; but the use of the horn is becoming rare, and the bowl-shaped vessels appear to have been the usual drinking cup. Among the wealthy these cups seem to have been made of glass. Reginald of Durham describes one of the monks as bringing water for a sick man to drink in a glass cup (*vase vitreo*), which was accidentally broken. In a splendidly illuminated manuscript of the Psalms, of the earlier half of the twelfth century, written by Eadwine, one of the monks of Canterbury, and which will afford us much illustration for this period,* we find a figure of a servant giving to drink, in one of the same description of drinking cups which were so popular at an earlier period among the Anglo-Saxons (see our cut



NO. 6. A CUP BEARER.

No. 6). He holds in the left hand the jug, which had now become the usual vessel for carrying the liquor in any quantity. In our cut No. 7, furnished by the same manuscript as the preceding, the servant is taking the jug of



NO. 7. THE SERVANT IN THE CELLAR.

liquor from the barrel. Our next cut, No. 8, also taken from the Cambridge MS., represents several forms of vessels for the table. Some of these are new to us; and they are on the whole more elegant than most of the forms we meet with in common pictures.

Wine appears to have been now more frequently used than among the Anglo-Saxons; yet still ale and mead continued to be the usual drinks. The innumerable entries in Doomsday Book show us how large a proportion of the productions of the country, in the reign of William the Conqueror, still consisted in honey, which was used chiefly for the manu-

* This valuable MS. is preserved in the library of Trinity College, Cambridge. It is a very remarkable circumstance, which has not hitherto been noticed, that the illuminations are in general copies from those of the Harleian MS., No. 603, except that the costume and other circumstances are altered, so that we may take them as correct representatives of the manners of the Anglo-Normans.

facture of mead. The manuscript in Trinity College Library, gives us a group of bee-hives



NO. 8. ANGLO-NORMAN POTTERY.

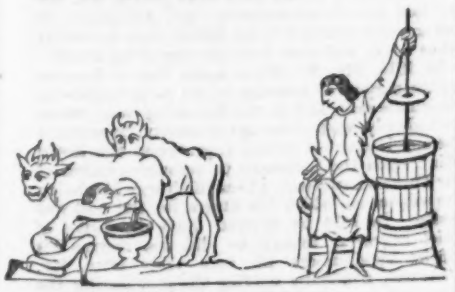
(cut No. 9), with peasants attending to them; and is chiefly curious for the extraordinary forms which the artist, evidently no naturalist, has given to the bees.



NO. 9. ANGLO-NORMAN BEE-KEEPERS.

We have hardly any information on the cookery during the period we are now describing. It is clear that numerous delicacies were served to the tables of the noble and wealthy, but their culinary receipts are not preserved. We read in William of Malmesbury, incidentally, that a great prince ate garlick with a goose, from which we are led to suppose that the Normans were fond of highly seasoned dishes. We learn from other incidental allusions of contemporary, or nearly contemporary, writers, that bread, butter, and cheese, were the ordinary food of the common people, probably with little else besides vegetables. It is interesting to remark that the three articles just mentioned, have preserved their Anglo-Saxon names to the present times, while all kinds of meat, beef, veal, mutton, pork, even bacon, have retained only the names given to them by the Normans, which seems to imply that flesh meat was only in general use for food among the higher classes of society.

Bread seems almost always to have been formed in cakes, like our buns, round in the earlier pictures, and in later ones (as in our cut No. 8), shaped more fancifully. We see it generally marked with a cross, perhaps a superstitious precaution of the baker. The bread seems to have been in general made for the occasion, and eaten fresh, perhaps warm. In one of Reginald of Durham's stories, we are told of a priest in the forest of Arden, who having nothing but a peck of corn left, and receiving a large number of visitors on a sacred festival, gave it out to be baked to provide for them. The corn was immediately ground, perhaps with querns, and having been mixed with



NO. 10. ANGLO-NORMANS MILKING AND CHURNING.

"dewy" water, in the usual manner, was made into twelve loaves, and immediately placed in the hot oven.* Cheese and butter seem also to have been tolerably abundant. An illuminator of the Cambridge MS., given in our cut No. 10., represents a man milking, and another churning; he who churns appears, to use a vulgar phrase, to be "taking it at his ease." The milking pail, too, is rather extraordinary in its form.

Of the articles of household furniture during the period of which we are now writing, we cannot give many examples. We have every reason to believe that they were anything but numerous. A board laid upon trossels formed the usual dining table, and an ordinary bench or form the seat. Chairs belonged to great people. Our cut No. 11, taken from the Trinity College Psalter, represents a chair of state, with its covering of drapery thrown over. In some instances the cushion appears placed upon the drapery. This seat was the *faldestol*, a word



NO. 11. A FALDESTOL.

which has been transformed in modern French to *fauteuil*, (translated in English by elbow-chair.) We read in the Chanson de Roland of the *faldestol* which was placed for princes, and of the covering of white "*palie*" (a rich stuff) which was spread over it. That of Charlemagne was of gold—

> Un faldestoed i unt fait tut d'or mer:
> Là siet li reis qui dulce France tient.
> *Chanson de Roland*, p. 5.

The *faldestol* of the Saracen king of Spain was covered with a "palie" of Alexandrian manufacture,—

> Un faldestoet ont sur l'umbre d'un pin,
> Envolupet fut d'un palie Alexandrin;
> Là fut li reis ki tute Espaigne tint.
> *Ib.* p. 17.

The infidel emir from Egypt, when he arrives in Spain, is seated in the midst of his host, on a *faldestol* of ivory.

> Sur l'erbe verte getent un paile blanc,
> Un faldestoed i unt mis d'olifan;
> Desuz s'aslet li paien Baligant.
> *Ib.* p. 103.



NO. 12. TWO CHIEFS SEATED.

* "Quod, mola detritum, et aqua rorante perfusum, more usitato, in camino æstuante est depositum." *Reg. Dunelm*, p. 128. He owns they were so small that they hardly deserved the name of loaves. "Vix enim bis seni panes erant numero, qui tamen minores adeo quantitate fuerant quod indignum videretur panum eos censeri vocabulo."

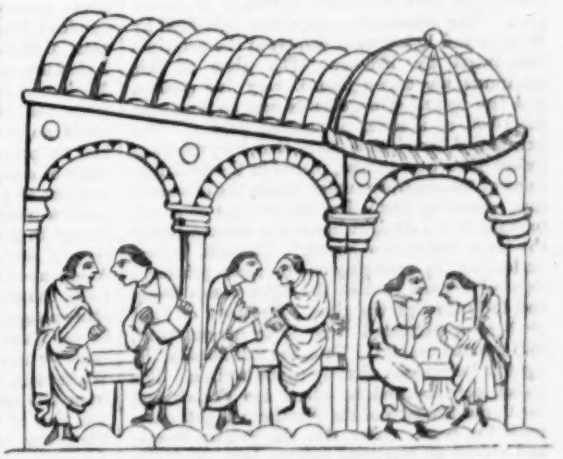
The mouldings of the *faldestol* in the above cut will be recognised as exactly the same which are found on old furniture of a much more recent period, and which in fact, are those which offer themselves most readily to ordinary turners. The same ornament is seen on the chair represented in our cut No. 12, taken from the same manuscript as the last, in which two men are seated, in a very singular manner. It was not uncommon, however, to have such seats which held several persons together, such as the one represented in an Anglo-Saxon illumination engraved in one of our former papers, and such as are still to be seen in country public-houses, where they have preserved the Anglo-Saxon name of *settle*. One of these is represented in



NO. 13. AN ANGLO-NORMAN SETTLE.

our cut No. 13. The persons seated in it, in this case, are learned men, and the cross above seems to show that they are monks. One has a book, and two of the others have rolls of parchment, which are all evidently the subject of anxious discussion.

Chairs, and even stools, were, as has been already observed, by no means abundant in these early times, and we can easily suppose that it would be a difficult thing to accommodate numerous visitors with seats. To remedy this, when houses were built of stone, it was usual to make, in the public apartments, seats, like benches, in recesses in the wall, or projecting from it, which would accommodate a number of persons at the same time. We find such seats usually in the cloisters of monasteries, as well as in the chapter-houses of our cathedral churches. In the latter they generally run round the room, and are divided by arches into seats which were evidently intended to accommodate two persons each, for the convenience of conversation. This practice is illustrated by our cut No. 14, taken, like the preceding one, from the Cambridge Manuscript, which represents a group of seats of this kind, in which monks (apparently) are seated and conversing two and two.



NO. 14. SEATS IN THE WALL.

## ON THE APPLICATION OF SCIENCE TO THE FINE AND USEFUL ARTS.

### THE GLASS OF THE GREAT EXHIBITION.

THERE were two or three points of unusual interest in the varieties of glass which represented the present state of vitreous manufacture, in the great Industrial gathering.

These were the attempts made to produce optical glass of fine quality, and particularly such as is employed in the lighthouse arrangements, constructed on the principle adopted from the researches of Fresnel; the American glass, which was remarkable from the peculiar whiteness and translucency of the material, and the French glass, in which zinc was employed instead of lead, the material usually employed in the production of flint glass. Upon these we desire to offer a few remarks.

From our insular position, and the importance of our navy and our merchant marine, the question of perfecting our lighthouse arrangements around the coasts is of the utmost importance. It is not necessary that we should enter into the history of those valuable friends to the wanderer of the seas at night. Formerly the combustion of wood or coal in *chauffers* on the top of high towers or hills was employed—then we advanced to ordinary oil lamps, improved by the adoption of the argand burner, and still advanced towards perfection by the careful adjustment of proper reflectors. The researches of Sir David Brewster, Mr. Robert Stevenson of Edinburgh, and the still more important ones of M. Fresnel, led to the adoption of the system used at the present time in the more important sea-lights.

The impossibility of procuring pure flint glass free of veins, air-bubbles, and impurities, in a mass sufficient for lenses of the sizes required, has been a barrier to its adoption. The increase of the diameter of the lens requires a great increase in the thickness of the mass of glass, and thus an enormous obstruction is opposed to the transmission of artificial light. To obviate this difficulty Buffon proposed to cut out all those parts of a lens which were not absolutely required, but the polishing of many of the surfaces was found to be a task of such great labour, that the plan has not been adopted. "In order," says Sir David Brewster, "to remove these imperfections, and to construct lenses of any size, I proposed in 1811, to build them up of separate zones or rings, each of which rings was again to be composed of separate segments." This construction put it in our power to construct compound lenses, to which the name of polyzonal lenses was given, of pure and selected pieces of flint glass, and such glasses possess the great advantage, of enabling us to correct very nearly the spherical aberration, by making the foci of each zone coincide. Lenses of this description were also made in France of crown glass. The catadioptric apparatus exhibited by Wilkins and Letourneau displayed the principle introduced by Fresnel. The glass of this apparatus, was crown glass of very fine quality, and the optical arrangements may be popularly described as a series of annular prisms. The exhibitors' description states, that, "by means of lenses of vertical prisms, placed in the prolongations of the central annular lenses, the divergent rays emerging from the catadioptric zone are brought into a straight line, and a coincidence of the three flashes is obtained." This will be best understood by arranging one or more prisms in front of a lamp, so that the light passes freely and fully through the glass. The rays of light are bent or refracted from their natural path, into the one desired. Thus the full flood of the light is determined directly to the horizon. The Dutch were the first to follow the French, and the Commissioners of the Northern Lighthouses were the next. After this the Trinity Board; and indeed all maritime nations have gradually adopted this principle.

The great difficulty is, as we have stated, to obtain glass free of colour, and without striæ. With flint-glass this has not been hitherto successfully done, owing to the great specific gravity of the oxide of lead, which is employed in its manufacture. It should be understood that flint glass is in reality a silicate of potash, holding the metallic matter in solution, and thus in cooling, the heavier matter has a constant tendency to sink towards the bottom of the glass pots. Even the crown glass which has been usually made is of far too dark a colour to admit of its being used for this purpose. The French have however by great care succeeded in obtaining a material of considerable clearness and brilliancy, although not yet free of colour, as those who examined the lighthouse arrangement in the west main avenue must remember. Messrs. Chance, Brothers, of Birmingham, have been making many most praiseworthy efforts to manufacture a crown glass fit for these lighthouse lenses, and they became the exhibitors of a catadioptric arrangement similar to that of Mr. Wilkins, of Long Acre. It must be admitted that the Birmingham glass was the most deeply-coloured, but it was of considerable brilliancy, and in the manufacture of the annular lenses and vertical prisms great care had been taken. Although this advance in our glass manufacture attracted but a small share of attention, it exhibited the elements of a great improvement; and we need not doubt but in a short time we shall be able to obtain lenses for lighthouses from British glass makers, instead of, as now, being compelled to resort to the manufacturers of Paris. The Trinity Board have, we are informed, on several occasions given orders to the English makers for lighthouse lenses of the first class, but they have not had their orders executed, and have been compelled to go to the continent. Let us hope that this state of things, the consequence of the heavy restrictive duties upon glass until within a very recent period, will not much longer remain as a reflection on our industry.

Mr. Ross was the exhibitor of an astronomical telescope, with a large lens of British manufacture, and of several lenses of the utmost perfection—fairly rivalling any of those produced on the continent. For photographic purposes, Mr. Ross has been producing lenses of the highest degree of excellence, and the utmost praise fairly belongs to him for his strenuous endeavours to produce optical instruments which should stand comparison with the works of Fraunhoffer, and the more recent ones of Soliel, of Paris.

The American glass, we have remarked, was of remarkable purity, being absolutely free of all colour. The forms of the decanters, jugs, glasses, &c., were bad, and the manufacture of the glass, by no means superior, yet it stood pre-eminent from its brilliancy. This was due to the use of a pure siliceous sand, in which there was no colouring matter. This is a matter of the highest importance to the manufacturer of flint glass; and sands are collected from all localities, almost regardless of expense, to insure the absence of colouring matter. The sands employed in this country are generally obtained from the Isle of Wight, the opposite coast of Hampshire, from the neighbourhood of Aylesbury, and from one or two other localities. Much sand is brought from St. Helena, and even from the shores of Australasia. All these sands are, however, found to contain a little iron, and to prevent this from giving colour, some oxide of manganese and arsenic are added for the purpose of per-oxidizing the iron. Glass thus made is often a little tinted of a rose hue, by a change in the manganesic oxide during the process of annealing. If the colourless sands of America,—their localities being the Wenham Lake, the shores of Nova Scotia, and some few other places,—are employed, manganese need not be used, and the result is the production of a superior material. Messrs. Powell & Sons, of Whitefriars, were exhibitors of some glass made from the sands of the Wenham Lake, which was also of the most beautiful character, exhibiting the same freedom from colour as the American specimens.

We have already mentioned that the flint glass, from the circumstance of its containing a heavy metal, lead, is constantly impaired in its character, particularly where large masses are to be made, by striæ. Although in the glass of the crystal fountain, and in that of candelabra, manufactured for her Majesty, and exhibited by the Messrs. Osler, and in the samples of flint glass exhibited by Messrs. Pellatt, Rice Harris, and others, there were less of these striations than are usually seen, owing to the extreme care taken in the manufacture; still, the defect was not removed. In the glass exhibited in the French department, containing oxide of zinc instead of oxide of lead, was seen a material differing but slightly in refracting power from the finest lead, flint glass, or crystal, and remarkably free of striæ, which was the great merit it claimed. The zinc, being of less specific gravity, was probably held more completely in solution, and thus the advantage of its use obtained.

We have reasons for stating our belief that the glass manufacture of this country will, in another year or two exhibit a most marked improvement. Attention has been attracted to certain points, and the conditions upon which the results depend have been in many particulars ascertained. Experiments are already being instituted to test these, and we therefore fully expect to have the duty of recording a steady improvement in every branch of this most interesting manufacture.

ROBERT HUNT.

## OBITUARY.

### MR. WILLIAM WYON, R.A.

SHORT as is the muster-roll of the Royal Academicians, it seems destined never to have its scanty list filled up. We have glanced over the names which have headed the catalogues of this Institution for the last twenty-seven years, and during the whole of this period we could not count the mystical number "forty," two, three, and sometimes even four, being short of the required complement. This is, doubtless, owing in a great measure to the absurd rules by which the elections are regulated, and which, as we have often felt bound to remark, require a thorough revision. But the fact of this annual deficit only forces upon us the conviction of the policy and justice of increasing the number of members, seeing that in the majority of cases those elected to the honour are rarely chosen till they have reached a period of life that gives little expectation of prolonged fellowship with their elder brethren. It is only a few months since that four names were added to the list, which would then have appeared complete in the next year, but death has recently snatched another from the ranks, in the person of Mr. W. Wyon, and left the academical roll again imperfect.

Mr. Wyon was born at Birmingham, in 1795: he was of German extraction, and of a family in whom die-sinking and engraving appears to have been an inheritance. In 1809, he was apprenticed to his father, an engraver of some celebrity in Birmingham, under whom he evinced much taste and feeling, heightened in no inconsiderable degree by his study of the designs of Flaxman. He was also greatly indebted for his subsequent proficiency to his uncle Mr. Thomas Wyon, whom he visited in London during the term of his apprenticeship, as well as to a cousin of the same name, a young man of remarkable ability in his profession, who unfortunately died at a comparatively early age. The subject of this notice now made considerable progress in his art, for, in 1813, he received the gold medal of the Society of Arts for his die of the head of "Ceres," purchased by the Society, and used as the gold "Agricultural prize;" and he also received another gold medal from the same Institution for his "Group of Victory in a Marine Car drawn by Tritons." This figure of "Antinous" was the work of a somewhat later period, and we are told by our cotemporary, the *Athenæum*, it was so much admired by his father, that he had it set as a seal, and wore it till the day of his death.

In 1815, Mr. W. Wyon again visited London for the purpose of assisting his uncle in engraving the public seals, and in the following year, when he had only reached the age of twenty, he received the appointment of second engraver at the Royal Mint, upon the judgment or recommendation of Sir Thomas Lawrence; a head of George III. being the subject on which his fitness for the post was tested. In 1824 he entered upon the duties of chief engraver, though he did not receive his official appointment till four years after, Mr. Pistrucci, nominally holding the post during the intervening period, while the principal duties devolved upon Mr. Wyon. The differences that arose between the two artists, and the various discussions to which they led among the friends of the two parties, are matters we need not intro-

duce here. Mr. Wyon now set diligently to work to improve the coin of his country, as well as in the execution of several commissions of a more private nature which were entrusted to him. We learn from the *Athenæum* of what the chief of these consisted:

"Mr. Wyon's works may be classified under the several heads of coins—pattern-pieces not coined—medals—and seals. His coins of George IV. and William IV. are from the models of Chantrey,—his Queen Victoria coins from models by himself. His patterns include a ten-pound piece of William IV.*—a five-pound piece, a crown piece, and nine patterns of the florins of her present Majesty. The five-pound piece has a figure of Una on the reverse,—and the general feeling in the crown piece is of a mediæval character. The florins have as yet scarcely got into circulation; and the crown piece was not struck for the public, because the Company of Moneyers who then farmed the Mint were required to take more than their usual care in striking it, and extra care would have reduced the profits of the company. Mr. Wyon is known to have felt the determination of the company as an injury to his fame;—but now that the body is abolished the crown will perhaps be struck. The new Master (Sir John Herschel) is alive to the best interests of the Mint,—and has, it is said, a true feeling for Art. Crowns, however, it must be admitted, are clumsy coins.

"Mr. Wyon's medals—for he was never idle—include the recent war medals of the Peninsula, Trafalgar, Jelallabad and Cabul,—the civic medals of the Royal Academy, the Royal Society, the Royal Institution, the Geological Society, the Geographical Society, the Bengal Asiatic Society, and indeed of almost every learned society, home and colonial. Some of these have on the obverses heads from the antique, from modern and from living personages. The Harrow School Medal given by the late Sir Robert Peel bears a head of Cicero,—the Royal Institution Medal, the head of Lord Bacon,—the prize Medal of the University of Glasgow, the head of Sir Isaac Newton,—the Geological Society Medal, the head of Dr. Wollaston,—the Art-Union Medal, the head of Sir Francis Chantrey,—and the Brodie Testimonial, the head of Sir Benjamin Brodie.† Some of the reverses of Mr. Wyon's medals were executed from designs by Flaxman, Howard, and others; but many—and those some of the best—are from designs by himself. His medal of Sir Walter Scott bears a reverse after Stothard,—and his coronation medal of William IV., a reverse of Queen Adelaide, after Chantrey."

On referring to the "Memoir of the Life and Works of Mr. Wyon," by Mr. Nicholas Carlisle, printed in 1837 for private circulation, we find that to that date Mr. Wyon had executed upwards of two hundred works of a public character, which may be thus classified; about eighty coins, nearly one hundred medals, and the remainder public seals.

As a proof of the estimation in which the talents of this eminent artist were held by others, he was elected in 1851, Associate of the Royal Academy, and in 1836, Academician, an honour never before conferred upon one in his particular department of Art, although we have heard a gem-engraver of the name of Birch ranked among the Associates of the Academy in its early history. He was also invited to Lisbon to make a medallion portrait of Queen Donna Maria, and he received a commission to engrave dies for a series of coins for the Portuguese currency: other foreign governments and academies were not slow in recognising his great merits, and availing themselves of his services. Among the latest of his works, though not the least important, are the obverses of the Exhibition medals, bearing the portraits of the Queen and Prince Albert, and the Exhibitors' and "Service" medals, which are not yet issued. Her Majesty and the Prince we have reason to know expressed themselves very strongly upon the subject of having their portraits executed by Mr. Wyon, to whomsoever was awarded the honour of designing the reverses. The great merit of all his portrait medals is their truth, force, and delicate execution; and the designs for the rewards of honorary medals are always to the purpose, and conceived in a purely classic spirit.

We can speak, from personal acquaintance with Mr. Wyon, of his many sterling qualities of heart and disposition; intelligent, upright, and of gentlemanly deportment, his death will be felt by a large circle of friends, as will the loss of his talents to the arts of the country at large. When the intelligence of Mr. Wyon's death reached Windsor Castle, the Queen and Prince Albert sent each to inquire after the deceased artist, expressing, in the most gratifying language, their sense of his worth and talents, and their unfeigned regret at his removal. This fact speaks honourably for the departed, and shows the condescending regard of the royal sympathisers for those whose genius sheds lustre on their country. He died on the 29th of October, at Brighton, whither he had gone in the hope of recruiting his health, which had recently been shaken by his multifarious labours, and other circumstances. He has left behind him a son, Mr. Leonard Wyon, who inherits no small portion of his father's genius, and to whom was awarded one of the three prizes offered in competition by the Commission of the Great Exhibition. Mr. L. Wyon had long assisted his father in his official duties at the Mint, and will, no doubt, succeed to the post he occupied.

* This is an error on the part of our contemporary; no pattern of a ten-pound piece was ever made; and the florins referred to in a following paragraph were put in circulation, but afterwards called in.

† The reverse of this beautiful medal was engraved for, and published in, the *Art-Journal* about three years since, under the title "Science trimming the Lamp of Life;" as was also that of his "St. George," from a medal struck for Prince Albert, and published during the past year.

## THE VERNON GALLERY.

### THE PRIDE OF THE VILLAGE.

J. C. Horsley, Painter. G. A. Periam, Engraver.
Size of the Picture, 2ft. 4½ in., by 2ft. ⅝ in.

WHOEVER has read Washington Irving's "Sketch Book," and few there must be to whom one of the most amusing and eloquent series of tales in the English language is not known, will remember the very touching story of "The Pride of the Village," who

> "never told her love,
> But let concealment, like a worm i' the bud
> Feed on her damask cheek."

Mr. Horsley has selected for his picture the most affecting passage of the maiden's history:—"By degrees her strength failed, that she could no longer leave the cottage. She could only totter to the window, where, propped up in her chair, it was her enjoyment to sit all day and look out upon the landscape. * * * In this way she was seated between her parents one Sunday afternoon; her hands were clasped in theirs, the lattice was thrown open, and the soft air that stole in, brought with it the fragrance of the clustering honeysuckle, which her own hands had twined round the window. Her father had been reading a chapter in the Bible; it spoke of the vanity of worldly things, and of the joys of heaven; it seemed to have diffused comfort and serenity through her bosom," &c. We need not quote further, as the picture tells its own story almost without explanation; neglect and consequent mental suffering have just done their work, when the sudden appearance, at this moment, of her contrite lover consummates it in her death.

The painful nature of the subject absorbs all other interest one might feel in this picture, as there can be little gratification in witnessing wretchedness of mind and body, whether actual or imaginary; nevertheless the artist has shown considerable skill in his representation of the last hour of "The Pride of the Village:" the composition of the work is simple, unaffected, and natural; exciting our sympathies by its manifest truth, and demanding our acknowledgment of its merits as a clever work of Art. Though an early work by Mr. Horsley, painted in 1839, it is by no means one of the least valuable examples of his pencil.

## ART IN CONTINENTAL STATES.

VIENNA.—*Printing in Colours.*—Some of the productions of the Vienna state printing-office have recently been exhibited in this country, and illustrate importantly the progress of the art of printing in colours. This process has been introduced into the royal printing establishment at Vienna, and may be employed with advantage in lithographic reproductions of fruits, portraits, initials of ancient MSS., and to the transcript of objects of anatomy, pathology, botany, and geology. The Chevalier Harlinger's experiments differ essentially from those of Mr. Baxter, as having been made upon a larger scale, but the principle is the same; and it is due to our ingenious countryman not to overlook this fact,—in one case we have an unassisted inventor bringing his process to a very great perfection at his own cost, and in the other we have a gentleman assisted by his government, and thus possessing all the means and appliances for grand experiments, who can pursue his investigations regardless of expense. There is, for example, a photographic department connected with this institution, which is under the management of a skilful artist, M. Paul Pritch, and has greatly assisted in attracting *éclat* to M. Harlinger's experiments. Had our own inventors and artists one-half the encouragement bestowed by foreign governments upon theirs, we should compete with them advantageously.

AACHEN (Aix-la-Chapelle.)—The famous old hall in the town-hall, in which were crowned thirty-seven German Emperors, and eleven Empresses, is to be restored, under the direction of Alfred Rethel. The King of Prussia has subscribed a considerable sum for the purpose. This edifice will be a new point of attraction for English travellers on the Rhine.

*Portrait of Mozart.*—In taking an inventory of the effects of a former violinist of the Chapel of the Grand Duke of Hesse Darmstadt, the portrait so long missing, of Mozart, by Tischbein, signed with the painter's monogram, was discovered. Mozart is represented in this picture in a green coat, of French cut, with a waistcoat of yellow satin, a large frill, and a powdered wig. Some of his survivors, who profess to recollect his features perfectly, declare that the likeness is a strong one. The costume is said to be that which he used to wear when he played before the elector. This portrait differs materially from the engraved portraits of the great musician.

SCHAUFFHAUSEN.—*Colossal Bust of John Muller.*—A colossal bust of John Muller has just been inaugurated in his native town of Schauffhausen. It is the work of the Swiss sculptor Oechstein. It is placed on a lofty granite pedestal ornamented with a bas-relief in marble, representing the Muse of History engaging Muller to record the great events of his time.

BERLIN.—M. Deckser, the printseller of Berlin, is about to publish a series of folio engravings of the frescoes executed by M. Kaulbach for the Berlin Museum. The most eminent engravers of Germany are engaged upon the work.

FALAISE.—An equestrian statue of William the Conqueror has just been publicly inaugurated in his natal town of Falaise. William is represented elevating his standard and exciting his followers; and the figure altogether bears so great a resemblance to Simonis' noble statue of Godfrey de Bouillon at Brussels, that we can scarcely refrain from considering that as its prototype. M. Guizot delivered an excellent speech on the occasion, but he made a few mistakes, which could scarcely have been expected from so distinguished an historian, when he spoke of the England of the Conqueror's time, as "the enemy's country," the fact being *toute au contraire;* and of England at present as still speaking William's language. Altogether his speech was characterised by sound sense and good feeling.

PARIS.—*The Louvre.*—The gallery of Apollo in the Louvre, the ceiling of which represents the god in the act of slaying the serpent Python, has been recently opened to the public. The execution of this *plafond* has been confided to M. Delacroix, whose genius has been in a great measure restricted by the necessity for making his design harmonise with the gaudy decorations around it; hence the violence of colour, which very much impairs its effect. The height of the ceiling from the ground is upwards of thirty feet. The Paris journals announce that the long projected completion of the Louvre is likely at length to be accomplished; a commission has already decided on the plan to be adopted. It is proposed to unite the north gallery with the Pavilion de Beauvais at the end of the Place de l'Oratoire. The plan will convert the Place de Carrousel into a regular square, the largest that has ever been erected in any part of the world.

THEBES.—*Obelisk of Karnac.*—Signor Athanasi writes to the *Times* to say, that there is at Thebes an obelisk belonging to the English nation, entitled the "Obelisk of Karnac," which is superior to that which is known by the name of Cleopatra's Needle. This gentleman was employed nearly eighteen years in making excavations at Thebes, for the late Mr. Salt; and was consulted many years ago as to the cost of removing this obelisk. He offered to convey it to England for 10,000*l.* The Obelisk of Luxor had cost France 2,000,000 francs, exclusive of the expense of the necessary apparatus. Signor Athanasi offers to embark safely the Obelisk of Karnac, Cleopatra's Needle, the Colossus of Memphis (which belongs to the British Museum), and sundry other objects discovered by Mr. Salt, and to bring them as far as Alexandria for 20,000*l.*, exclusive of the cost of the vessels which would be necessary for their transport. The only objects that have ever been conveyed from Egypt, except the Obelisk of Luxor, are the two sphynxes, which are now at St. Petersburg, and which were discovered and sent to Alexandria by Signor Athanasi.

## ART IN THE PROVINCES.

EDINBURGH.—We understand that the Scottish National Gallery, when the new edifice is completed, will receive several new acquisitions, principally through donations presented to the Royal Scottish Academy, and purchases made by that body. Among the latter are many specimens of the works of deceased Scottish artists; and among the former a small "Interior" by Van Ostade, presented by Mr. W. Shiels, R.S.A., and an excellent copy by R. Reinagle, of Rubens's famous picture of the "Crucifixion," at Antwerp, presented by Mrs. Robertson of Ednam, near Kelso. This copy, which is the size of the original, was painted many years ago, and exhibited in London. It is thought to be of considerable value.

Mr. Ritchie's free stone colossal statue of Her Majesty has been erected in front of Holyrood Palace. It represents her in the costume of the ancient Scottish queens, her robe being elaborately decorated with thistles, and is placed upon a pedestal ornamented with bas-reliefs of the seasons.

NORWICH.—A tribute, in the form a beautiful stained window, to the memory of Dr. Stanley, late Bishop of Norwich, is now being executed, and when completed, will be placed in the great west window of the cathedral. The artist is Mr. Hedgeland, of London, whose window contributed to the Great Exhibition we engraved in our "Illustrated Catalogue;" and it is to the merits of this specimen that he owes the commission now assigned him. The design includes six subjects selected by the committee, and adapted by Mr. Hedgeland, (with one exception) from the works of Raphael in the Vatican. The three lower compartments of the window exhibit in the centre the "Presentation of the two Tables," with the "Finding of Moses," and "Joshua Crossing the Jordan," on either hand. The three upper, the "Ascension" in the centre, and on each side, the "Offering of the Magi," and "Christ blessing little children."

LIVERPOOL.—The Liverpool Academy of the Fine Arts has awarded its prize of 50*l.* to Mr. W. Holman Hunt, for his picture of "Valentine rescuing Sylvia from Proteus, and reproaching him for his Falsity," from the "Two Gentlemen of Verona."

## MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY OF ARTS.—The four vacant Associateships of the Royal Academy have been filled up, by the election of Messrs. W. Boxall, E. W. Cooke, Frank Stone, and Henry Weekes. We are at a loss to understand the principle on which these elections were conducted. In former times the selection of an "outsider" to the honour of an Associateship, professed to be founded on some successful effort of his pencil, or his chisel; something at which the world might afterwards point, as the work which had earned for the painter, or sculptor, his admission into the Academy. Mr. Boxall's claim, professes to be founded on his portraits of our later modern poets. What portraits? Not surely that of Wordsworth, which is equally unsuccessful, whether regarded as a picture, or a resemblance. A few years ago he painted a beautiful picture of "Hope," which may now have been called to mind. Mr. Stone has been waiting for his election a very long time, and has, perhaps, not gone back in his art; his productions of the last two or three years have been creditable performances—we cannot say of them more. Mr. Cooke's sketches are full of spirit, and evince great dexterity of pencil, but surely there are modern painters, some who have been excluded unfairly for years, who were, on strictly judicial principles, better entitled to the preference. It is, however, with artists and the Academy, as with military and naval aspirants and the authorities, they are neglected in the first instance, because they were too young, and their existence is afterwards ignored, because they are too old. We should have had no objection to offer to the election of Mr. Weekes, had the Academy not elected its fair complement of sculptors.* His noble bust of his father, proves him to be a worthy disciple of Chantrey, in the branch of Art by which he had acquired his chief reputation. All the artists selected are men of ability, and it is therefore only on a comparison of their merits, with those of rejected aspirants, that we desire to question their title to the honours they have acquired. We may not forget, that such men as Harding, Lance, and Linnell, are becoming veterans in art: that Goodall and others, are "of promise," given and kept: and that if there be no room for such men in the Academy—there ought to be. Must they wait until their powers are on the wane?

* Mr. John Bell would certainly have been elected, but he had failed to enter his name on "the list" of candidates—a conclusive argument against the absurd law under which this formality is required.

THE BRITISH INSTITUTION.—On the 12th of November the Institution was opened for the annual exhibition of copies. The pictures selected for copying were Vandyke's Schnyders; a Holy Family, by Procaccini; a Watering Place by Rubens; the famous Leonardo, the property of Lord Suffolk; a Cuyp and a Hobbema, both the property of Mr. Perkins; Count Ugolino, by Reynolds, the property of Lord Amherst; Sir H. Bunbury's magnificent Vander Helst; a Domenichino, the property of Lord Carlisle; Mr. Higgenson's Rembrandt; Reynolds's famous Fortune Teller; Apollo and the Seasons by Wilson; the Duke of Sutherland's Andrea del Sarto; Lady Harrington, by Reynolds; with some others. The copies are this year better than we have seen them for some years past. Some of the most successful of these were made by Burlinson, Greene, Miss Daniel, Reinagle, Earl, Gooderson, J. D. Wingfield, Pemell, Bowles, Miss Townsend, Mrs. Needham, Miss Drummond, Miss Farrier, Wybard, Sayers, &c. The copies by the females are better in colour and drawing than any we have seen in preceding years. At the expiration of the period allowed for copying, the students presented by subscription to Mr. Marshall a silver tankard as an acknowledgment of the considerate attention which he has at all times shown to their convenience.

THE LATE LORD GEORGE BENTINCK.—The bronze statue by Campbell, of the late Lord George Bentinck, is now placed in its site in Cavendish Square. The figure is dressed in modern costume, having a cloak dependent from the shoulders, and the resemblance to the subject remarkably striking; but it stands too low, the pedestal, which is of plain red polished granite, not being sufficiently lofty. In composition the work may be pronounced a somewhat hardy essay, since the entire mass is supported by the legs alone.

THE GUILD OF LITERATURE AND ART.—The amateur company who have already played for the benefit of the Guild of Literature and Art, have been playing with the same view at Bath and Bristol; and proposals have been received we believe from Reading, by Mr. Dickens, to which an answer was returned, that the company would perform there if two hundred pounds could be guaranteed.

AMERICAN EXHIBITION OF INDUSTRY.—Our transatlantic neighbours have publicly announced their intention to get up an Exhibition of Industry next year at New York. A company has, it appears, been formed in America which is represented in this country by M. Charles Buschek, Austrian commissioner for the Exhibition of 1851, and Mr. Edward Riddle, commissioner for the United States, to whom the whole management of the design has been confided. A large building is about to be erected, which, when completed, will be considered as a bonded warehouse. The contributions from England are to be conveyed in first class vessels, free of expense, and if they remain unsold will be returned to the exhibitors without cost. This arrangement cannot but be considered as extremely liberal. There can be no doubt of the success of such an enterprise if carried out by a body of trustworthy persons. We hear of several English firms as being likely to accept the friendly invitation thus held out to them.

MR. H. P. BONE, ENAMEL PAINTER TO HER MAJESTY.—Among the many appeals to public opinion against the treatment of exhibitors by the Commissioners of the Great Exhibition, one of the most painful is that of Mr. H. P. Bone, the well-known enamel painter; because it is one, whatever may be the hardship of the case, which cannot now be redressed. Council and other medals have, it seems, been awarded to several other artists in his line, whilst his claims have been wholly overlooked. The quality of his art is well known, but when it is remembered that, in addition to his pretensions as an enamel painter, he is the author of the only improvement which has been invented in that branch of art for many years, one which has enabled him to paint original pictures on enamel, it cannot be doubted that its merits were entitled to some recognition. Irritated by the neglect which he believes himself to have experienced on this occasion, he has decided on resigning his appointment of enamel-painter to Her Majesty; "feeling that if the decision of the Jurors of the Great Exhibition was correct, and his works are really inferior to those of other painters on enamel, he is no longer entitled to hold so distinguished a post." We regret that Mr. Bone should have adopted this alternative, as we think no worse of his works, the merits of which have been widely appreciated, for the undeserved slight which has been put upon him. The preference over him of the foreign ladies and gentlemen who decorate dinner and desert plates, could never have affected a reputation so well established as his; and he is in error, therefore, in taking it for granted that it has.

BUST OF THE DUKE OF WELLINGTON.—Mr. Behnes has just completed a colossal bust of the Duke of Wellington, for the King of Prussia, which promises to rank among his most successful works. The scale is sixteen inches from the crown of the head to the chin, about the size of the colossal bust of the Poet Monti, in the Great Exhibition. The likeness is excellent, without being too literal a fac-simile of his present appearance. It is now on view at the rooms of Messrs Graves & Co., Pall Mall, preparatory to its transmission to Berlin.

GOVERNMENT SCHOOL OF MINES AND OF SCIENCE APPLIED TO THE ARTS.—This valuable institution has now fairly commenced its labours. On the 6th, of November, Sir Henry De la Beche delivered, in the theatre of the institution, the inaugural address, in which he set forth the principles upon which the system of industrial education was to be carried out, and detailed the advantages to Art and manufacture offered by the study of applied science. Dr. Lyon Playfair, the professor of chemistry, followed on the following day with an introductory lecture, directed principally to the advocacy of the advantages to be derived from the cultivation of abstract science in connection with its applications. The purpose of this lecture was evidently to lead the public mind to the consideration of the question of the application of the surplus funds of the Exhibition in the direction of an enlarged scheme of industrial education. On the following Monday Professor Edward Forbes, to whom the chair of natural history is assigned, delivered his introductory lecture on the Advantages of the Study of Natural History. In this lecture he particularly pointed out the advantages to be derived from the cultivation of this science in reference to Art and Art-manufacture. On a future occasion we hope to return to a consideration of this most interesting subject. On Tuesday, the 11th, Professor Robert Hunt gave his introductory lecture—devoted to the purpose of showing the value of observation as connected with the pursuit of physical science and the discovery of new facts. These lectures were numerously attended, and appeared to excite much interest. One pleasing feature, in connection with this institution, is the liberal one of having placed a number of tickets for admission to all the lectures in the hands of Mr. Redgrave for distribution by him amongst the male and female students of the School of Design, thus enabling them, free of all expense, to cultivate an acquaintance with applied science, at the same time as they pursue their studies in the art of design. We learn that many of the students are most desirous of availing themselves of the opportunity, and are already attending the lectures.

RESTORATION OF MSS.—Mr. Clifford, of Inner Temple Lane, has exhibited in the chemical section of the Great Exhibition the very suc-

cessful means he adopts for restoring paper and parchment which has been injured by fire, water, and other causes. It is most successfully done, its inventor having restored many of the documents injured at the fire at Lincoln's Inn, Jan. 14, 1849.

TABLET TO THE MEMORY OF WORDSWORTH IN GRASMERE CHURCH.—A tablet has been erected in Grasmere Church to the memory of the poet Wordsworth by his more immediate friends and neighbours. It is the work of Mr. Thomas Woolmer. It consists of an inscription from the pen of Professor Keble, surrounded by a band of laurel, under which is a bas-relief of the poet's head. In two narrow squares on each side of the head are introduced the daffodil, the celandine, the snowdrop and violet—a conceit that is but little in harmony with sculpture. The relief has been executed with great care, and the likeness is satisfactory.

THE NEW RECORD OFFICE.—This building, which is expected to cost 40,000*l.*, and which has been long called for, is now making rapid progress. Provision will be made for upwards of 200,000 cubic feet of manuscripts. The three compartments will, when complete, afford 228 rooms, 200 of which will be applicable for books and records, and the remainder for the establishment. These rooms will afford space for half a million cubic feet of records. The whole length of the north front will be 420 feet. Mr. Pennethorne is the architect, having had as competitors Messrs. Deering and Barry.

THE FITZWILLIAM MUSEUM AT CAMBRIDGE has been recently enriched by the addition of a picture by Titian, the subject "Prometheus and the Vulture." It is remarkable for the boldness of its conception and the admirable foreshortening of the limbs. It has been engraved, and an impression of the old engraving is placed beside it. The picture is very broadly painted, but has suffered from bad oils and varnish, and contracted a general tone of yellowish-brown.

NORTH LONDON SCHOOL OF DESIGN.—This excellent school for artisans has received the aid of a further subscription of 25*l.* from H.R.H. Prince Albert. A new appointment has been made by the committee; from among the eight candidates for the office of master of geometric drawing, they have elected Mr. J. K. Colling.

MESSRS. BROADWOOD'S GRAND PIANO, manufactured for the Great Exhibition (and engraved in the *Art-Journal Illustrated Catalogue*, p. 284) has been most generously presented to the Royal Society of Musicians; its sale to be appropriated to their funds, which have already been enlarged by previous donations. The workmanship of this magnificent instrument has cost nearly 600*l.*

DRAWING IMPLEMENTS.—The Council of the Society of Arts, desirous to obtain for the humblest artisan the means of prosecuting the practice of Art, have determined to present the Society's large medal to the person who shall produce the box having the greatest number of the best colours for general use, and brushes, which may be sold retail for one shilling. The Council will be prepared to purchase not less than one thousand of the successful boxes. The Council further offer the Society's large medal for the best and cheapest set of "drawing instruments," and will be prepared to purchase not less than one hundred sets of the successful case. This spirited activity for practical uses is one of the most cheering features of vitality in a body of such long standing and respectability as the Society of Arts.

MR. E. M. WARD has received the award of one hundred guineas from the Manchester Institution of Fine Arts, for his picture of "The Royal Family of France in the Prison of the Temple," which attracted, and deserved, so much attention in the last Exhibition of the Royal Academy. The same picture has also carried off the Heywood gold medal and money prize.

PRESENTS OF THE EAST INDIA COMPANY TO HER MAJESTY.—The East India Company have presented some of the most admired objects, contributed by them to the Great Exhibition, to Her Majesty. This splendid *cadeau* is comprised chiefly of precious stones and articles of *vertù*; but comprises also valuable shawls and rich muslins, stuffs from Dacca, and other places.

## REVIEWS.

WINDSOR CASTLE IN THE PRESENT TIME. Engraved by T. L. ATKINSON, from the Picture by Sir E. LANDSEER, R.A. Published by H. GRAVES & Co., London.

If anything were wanting to exalt the Queen of these realms in the hearts of her home-loving subjects it would be, first, the "command" to one of our most accomplished artists to paint such a subject as this; and secondly, the gracious permission to have it engraved, and thus made public. Of a character decidedly national, the print will be admired for its beauty, and appreciated for the insight it affords of royal domestic life. We are here introduced into a small boudoir of the regal palace of Windsor, the open window of which looks out upon the private garden. Prince Albert is sitting upon a sofa habited in a picturesque shooting costume, and surrounded by a number of dogs, and a quantity of dead game, the result of his day's sport, which is evidently just concluded. To the left of the Prince, with one hand resting on the sofa, stands her Majesty, "every inch a Queen," though represented simply as a high-born English lady. The only other living figure in the picture, is one of the youngest of the royal children, (introduced as a kind of episode in the composition) who has taken up one of the small dead birds, and appears to be lamenting its unfortunate fate. It will thus be seen that the materials out of which the picture has been formed, are of themselves sufficient to ensure its popularity. It is not mere idle curiosity that interests the people to penetrate the secrets of domestic life in the palace; but valuing home comforts themselves, and appreciating the blessings which a well-regulated house, whether a castle or a cottage, ensures to its tenants, it heightens their enjoyment to know that the cares of state and the weight of a crown, are not suffered to interrupt or overburden the tranquillity and happiness of one who has the gift of winning all hearts to herself. Having said thus much concerning the subject, a few words will suffice to dispose of the treatment. The Queen stands with her side to the spectator, so that her face is in profile; the likeness is good, and the pose of the figure majestic and easy; the Prince is looking towards her with an expression of countenance we have never seen more happily rendered; his figure is admirably drawn, unaffected, gentlemanly, and dignified: of the animals and objects of still life it is enough to say that they are painted by Landseer, who in his entire work has added a leaf to his laurel crown that will not soon fade away. We are greatly mistaken if this print be not found the most popular that ever emanated from his pencil. It is intended as a companion to "Bolton Abbey in the Olden Time," but the portly abbot receiving his fleshly offerings is scarcely in keeping with the scene which here speaks so eloquently to the heart. The engraving of Mr. Atkinson is of first-rate excellence; it shows the most delicate gradation of tone in its several parts, and a truth of texture above all praise; the white satin dress in which her Majesty is habited is a "delusion and a snare," for it looks the veritable fabric, while it is made the point of light to which all other portions of the work are subordinate. The picture was painted expressly for the Queen, and has never been exhibited; consequently the print comes to us in all its original freshness of subject.

LIVES OF THE MOST EMINENT PAINTERS, SCULPTORS, AND ARCHITECTS: translated from the Italian of GIORGIO VASARI. With Notes and Illustrations by MRS. JOHN FOSTER. Vol. IV. Published by H. G. BOHN, London.

As the various volumes of Mr. Bohn's cheap serial publications pass into our hands, we cannot but contrast the advantages possessed by the young and reading generation of the present time, over that of which we once formed a part: and most unquestionably, if they who are destined to fill the places that must be vacated by us, are not better informed than ourselves, the fault will not lie with the great mass of publishers, who seem, in many instances, to vie with each other in issuing books, sterling in quality, and at a price beyond the reach of few. Mr. Bohn's various "Libraries" embrace subjects suited to every taste, so that a complete set of these serials would form a "library" in itself, for the student, not for the reading idler, that would leave him little more to desire. It is the wide circulation of such books, as we find in his "Standard Library," his "Classical Library," his "Antiquarian Library," and others, that fills the land with light and knowledge; and the fact should earn for him who impels the movement, the gratitude of the whole community that directly, or otherwise, must share in the benefit it produces. These remarks will not be considered out of place in noticing the appearance of the fourth volume of Mrs. Foster's translation of Vasari, a work which no artist, whatever department he follows, should be without, so full is it of information, of sound practical knowledge, and of judicious advice. Vasari was himself an artist, and he wrote like a man imbued with the right spirit of his vocation. "I have thought," he says, in his introduction, "that if ever it should chance at any time, which may God forbid, that by the neglect of men, the malice of time, or the will of Heaven, which but rarely suffers human things to remain long without change, the arts should once again fall into their former decay, these my labours, both what has been said, and what yet remains to be said, should they be found worthy of a more happy fortune, may avail to keep those arts in life, or may at least serve as an incentive to exalted minds to provide them with more efficient aids and support, so that, by my own good intentions, and the help of such friends, the arts may abound in those facilities, of which, if it be permitted to speak the truth freely, they have ever been destitute, even to this day." And it is beyond a doubt that the opinions of Vasari, coming to us through the channels of other and subsequent authors, have greatly tended to keep alive the interest felt in the works of the earlier Italian painters, &c, by showing what they did, and how it was done. Among the most distinguished names which figure in this volume, we find those of Giulio Romano, Sebastian del Piombo, Bandinelli, and Perino del Vaga, whom Vasari considers the greatest designer of the Florentine school, and who assisted Raphael in the execution of his designs for the Loggie of the Vatican. We need scarcely again add our testimony to those we have already given, of the manner in which Mrs. Foster continues the labour of translating and commentating.

CHRISTIAN ICONOGRAPHY. By M. DIDRON. Translated from the French by E. J. MILLINGTON. Vol. I. Published by H. G. BOHN, London.

Among the varied and useful volumes which have been issued from time to time by Mr. Bohn, there are none of a more curious character than this under our notice. It is one of those works resulting from the experience of many years in a peculiar branch of archæology hitherto imperfectly known, and which has been investigated with much patient perseverance by its author, who has ultimately succeeded in bringing together an enormous mass of curious facts, not to be met with elsewhere. M. Didron is well-known in France as the secretary of the "Comité Historique des Arts et Monuments" (a similar institution is much wanted in our country), as the able conductor of the "Annales Archéologiques," and is an antiquary of profound erudition. The present work is devoted to the history of Christian sacred emblematic painting, and is well translated from the original French edition, and illustrated with all the very curious cuts which appeared therein. The work is unique of its kind; and is one which will be welcomed in this cheap and useful form, by all who are interested in the study of Christian iconography, and which is nowhere so well treated as in the work before us.

FLOWERS AND HERALDRY. BY R. TYAS, B.A. Published by HOULSTON & STONEMAN, London.

The union of Venus with Vulcan is the nearest parallel we can find to that expressed in the title of this little volume. All that is graceful and beautiful in flowers is wedded to all that is stiff and antiquated in heraldry. The author we suppose to be, like most heraldic students, an enthusiast in his art, and hopes by this means to popularise the science. This he may do among the ladies; but most certainly, he will not convert Heralds' College from the error of its ways; there they will still mis-draw lions, and parade griffins, wyverns, and salamanders, in all the rampant glories of falsehood. To witch them with poesy is a hapless task, and we cannot conscientiously recommend them to ruffle their tempers by poring into this pretty little book; it is entirely for ladies, and the author hopes to teach them enough of his science, to enable them to apply it to ornamental needlework. The book is got up with great nicety, the plates are attractively coloured, the text neither dry nor tedious. If Heralds' College frown, the author has (evidently from his preface) a sufficiently good opinion of himself not to "despair and die;" or if he does, no doubt some fair hands may strew a flower o'er him. To such hands we recommend this fanciful little volume.

HORSES—THEIR VARIETIES, BREEDING, AND MANAGEMENT IN HEALTH AND DISEASE. By W. D. RICHARDSON. Published by ORR & Co., London.

DOMESTIC FOWL. By W. D. RICHARDSON. Published by M'GLASHAN, Dublin.

SOILS AND MANURES. By JOHN DONALDSON. Published by M'GLASHAN, Dublin.

LAND DRAINAGE. By JAMES DONALD. Published by ORR & Co., London.

We have named only four of a very useful and interesting series of little books; some published by Messrs. Orr, of London, others by Mr. M'Glashan, of Dublin: each is neatly "got up," with all necessary illustrations, interspersed with anecdotes, and abounding in information, forming a domestic farm library in themselves, and above all, invaluable to emigrants, who require knowledge, instruction, and amusement in the smallest possible space. These little books look bright as early primroses upon the railway book stalls, and the shilling that is charged for each cannot be more wisely spent. Their literature is healthy, increasing our knowledge of the Almighty and his works, and teaching us how to use, without abusing, those creatures of the lower world which are necessary to our comfort and prosperity. We have heard the two little volumes on "Soils" and "Manures," highly spoken of by practical agriculturists.

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THIRTY DESIGNS, ADAPTED TO CIVIC ARCHITECTURE. By J. B. WARING. Published for the Author at 70, St. Martin's Lane, London.

The subject of civic or street architecture is one of great importance; irrespective of the internal improvement which a place manifests where it has received due attention from the builder, the health of communities in a great measure depends upon the construction of their residences. Mr. Waring's designs, however, have reference solely to the outside decoration; and among these are several subjects, mostly portions of edifices, doors, windows, &c., which are elegant, and even original. Plate 10, a doorway, is a design of striking simplicity; and the arch-bands of moulded brick, in plates 5 and 6, are excellent. The book is quite worth the notice of the house-builder.

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A LITTLE EARNEST BOOK UPON A GREAT OLD SUBJECT, WITH THE STORY OF THE POET-LOVER. By W. WILSON. Published by DARTON & Co., London.

Notwithstanding our every-day experience seems to give a denial to the assertion, we do not believe that the age of poetry is past; it may find few admirers among the multitude who are pressing onward in pursuit of wealth and worldly distinction; but most assuredly poets are not dead, and poetry can never die so long as the sun shines in the firmament, and the stars give their light, and nature sings with her ten thousand voices. And equally certain is it there are scores whose thoughts are so harmoniously attuned to song, that, had they lived half a century earlier, their music would have won for them an honourable place among the gifted spirits of the land. Mr. Wilson's "old subject" is poetry, and he handles it, in a series of short essays, with the fervour and enthusiasm of one who feels its influences reverently and passionately. He is evidently a young writer, and experience will, doubtless, at some future time, teach him to prune his thoughts so as to unite vigour with grace and beauty; but he has already shown that there is in him "such stuff as *poets* are made of."

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PAXTON'S FLOWER GARDEN—No 20. By JOHN LINDLEY AND JOSEPH PAXTON. Published by BRADBURY & EVANS, London.

This admirable work continues to be conducted with the spirit which marked its introduction to the public, and we have no doubt its success is commensurate with its deserts; indeed, it can scarcely be otherwise, considering the care bestowed upon the getting up of the various parts, and the truth and beauty with which the illustrations are produced. Each number contains three large examples of rare and choice flowers, coloured after nature, with text descriptive and explanatory of the best method of cultivating each respectively. The plan of the work extends still further, as under the head of "Gleanings and Original Memoranda," several pages are occupied with similar remarks on numerous other flowers, illustrated with wood engravings. To the amateur florist and the gardener, such a book seems indispensable, while its elegant illustrations render it worthy of a place on the drawing-room table.

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PORTRAIT OF JOHN HAMPDEN. Engraved by JOHN BURNET. Published by T. MC LEAN, London.

A highly characteristic resemblance of this distinguished patriot, engraved from a picture in the possession of the Earl St. Germans, but by whom it is not known: there is little doubt, however, of its being an authentic work. Mr. Burnet's print is a bold and masterly performance in mezzotinto; in the back-ground he has introduced a scene from the Battle of Chalgrave-field, the engagement in which the great champion of liberty lost his life.

DOVER. Engraved by J. T. WILLMORE, A.R.A., HASTINGS. Engraved by R. WALLIS, from Drawings by J. M. W. TURNER, R. A. Published by E. GAMBART & Co., London.

All who know Turner only through the engravings which have been published from his works within the last quarter of a century, will scarcely recognise this pair of prints as derived from him, and yet there is in them that masterly arrangement of subject, and extraordinary sporting with the elements, and wonderful *chiar'oscuro*, that we recognise in a more fanciful and erratic form, in his latter compositions. The originals of these prints were painted by Turner upwards of twenty-five years since, in his best time, ere eccentricity had marred the truth of his pencil, and extravagance had outdone even the gorgeous hues of nature: hence they will be accepted as evidences of genius *sans réproche*. The two picturesque localities are sketched from the sea, which, in both, is agitated by squally weather, that keeps the boatmen to their work A peculiar effect is given to the water, in the view of Dover, by the dashing upon it of a heavy shower of rain, that raises up countless bubbles to the surface. Both works are very skilfully engraved, and are likely to find a numerous class of admirers

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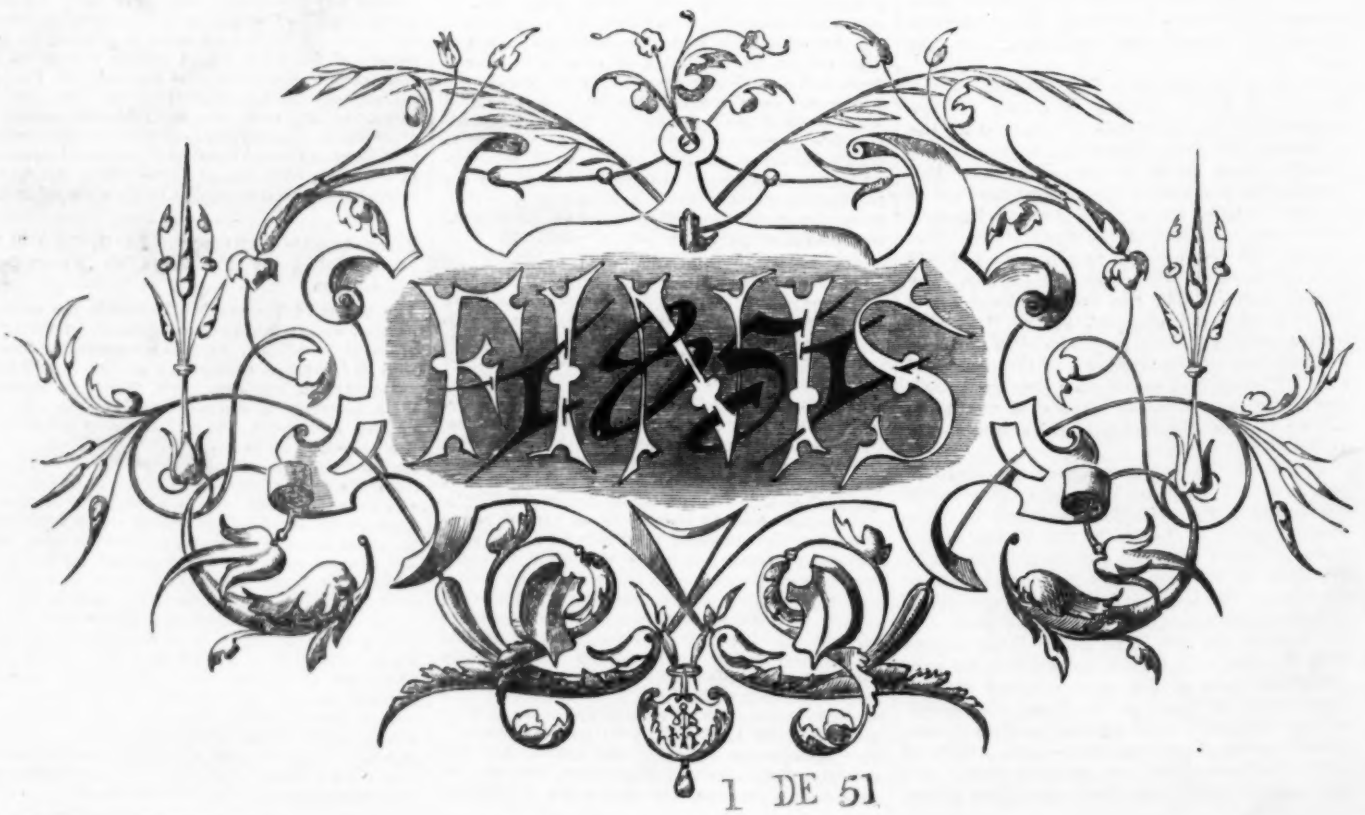
STUDIES OF ORNAMENTAL DESIGN. By C. J. RICHARDSON. Published by NATTALI & BOND, London.

The re-issue of this valuable work, at a greatly reduced price, will be the means of circulating it among a class where its utility will prove of infinite service. A large number of elaborately designed plates, produced in the highest style of chromo-lithographic Art, necessarily restricted the circulation of the volume to those whose means are comparatively ample; it is now placed within the reach of the intelligent art-workman, to whom we would most cordially recommend it as containing many admirable examples of designs adapted to a variety of ornamental manufactures.

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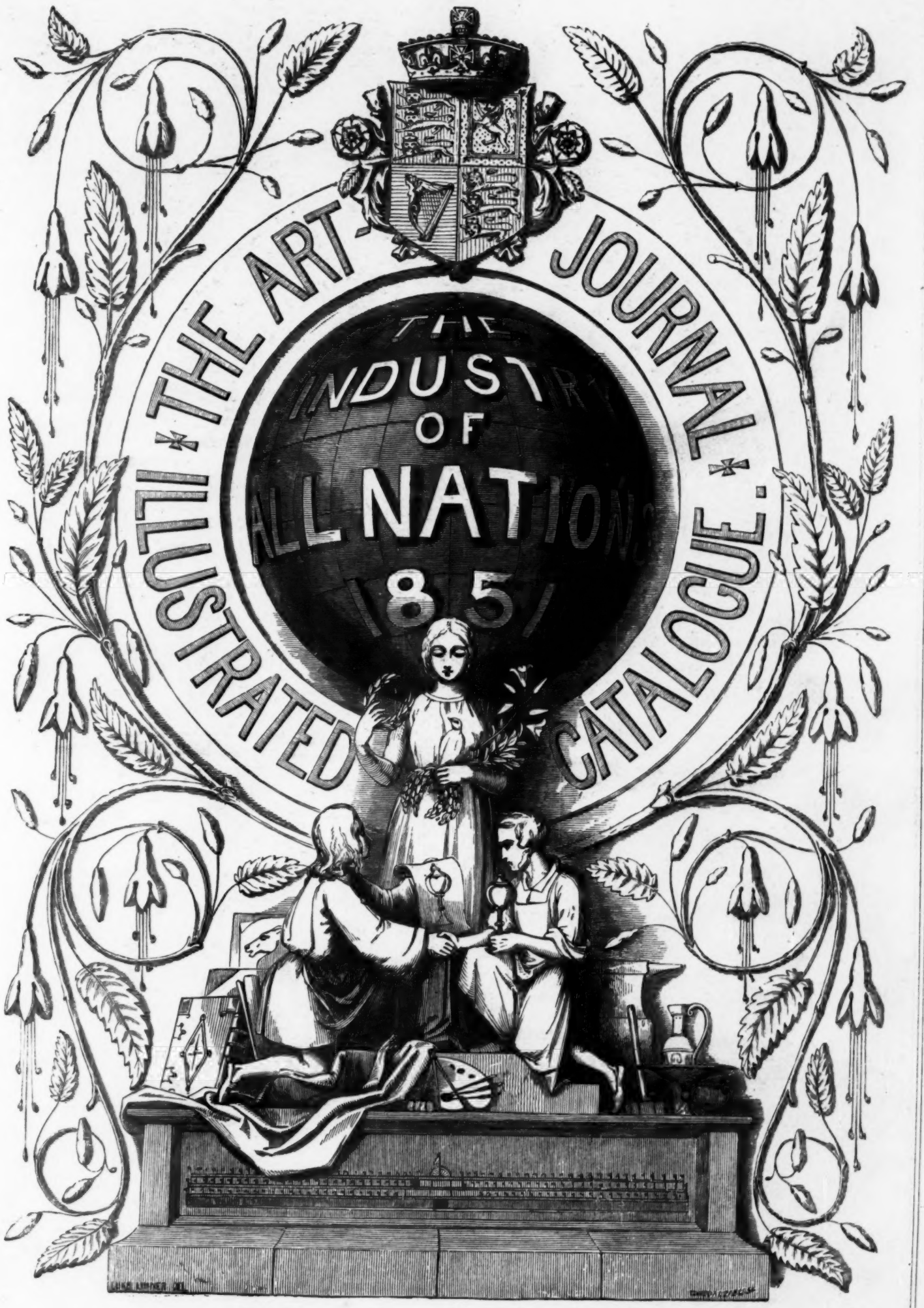
GOTHIC DESIGNS. By A. W. PUGIN. Published by NATTALI & BOND, London.

We have here also a republication, in a cheaper form, of a series of valuable engravings by M. Pugin, the distinguished Gothic architect. They are in four separate books, containing respectively, designs for gold and silver-work, ancient timber houses, Gothic furniture, iron and brass-work. We know nothing more beautiful of their classes, than these designs, which are eminently suggestive for the purposes of the architect and manufacturer, and cannot be too widely circulated.




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THIS

# ILLUSTRATED CATALOGUE

(PUBLISHED IN CONNEXION WITH THE

ART-JOURNAL),

Is Dedicated to

HIS ROYAL HIGHNESS

## PRINCE ALBERT,

ETC. ETC.



# PREFACE.

WE submit this Volume to the public in full assurance of its success. It will be obvious that neither cost nor labour has been spared to render it, in all respects, a worthy record of the great gathering of Works of Art and Industry to which an illustrious Prince invited all the Nations of the World—and to which there was a cordial and grateful response.

We have studied to introduce into this Catalogue, engravings, the most interesting and the most suggestive, of the various objects exhibited; to include, as far as possible, all such as might gratify or instruct; and thus to supply sources of after-education to manufacturers and artisans of all classes, and of all countries; rendering the Exhibition practically beneficial, long after its contents have been distributed. From the Exhibitors, universally, we received zealous aid and encouragement; and the result has been, we hope and believe, to satisfy them, generally, as to selection and manner of execution.

We have obtained from high and experienced authorities, Essays, such as might be permanently useful, in illustrating the leading objects of the Exhibition; and we close the Volume with the Prize Essay, for which we have awarded the sum of 100 Guineas. To the accomplished Professors who have thus co-operated with us, our best thanks are due: we are also bound to express our acknowledgments to Messrs. Dalziel, the eminent engravers, who superintended the engravings, and whose duty has been discharged with great ability, punctuality, and care; to Messrs. Nicholls and other artists by whom we have been assisted; to the Printers, Messrs. Bradbury and Evans, to whose exertions we are largely indebted for having placed at our entire disposal no fewer than thirty presses during a period of eight months, and who may refer to this publication as evidence not only of their skill in wood-block printing, but of the immense resources of their establishment; and to others by whose aid we have been enabled to complete a work which involved considerable toil, anxiety, and attention, on the part of all who were engaged in its production.

# PREFACE.

It may be permitted us to state that but for its association with THE ART-JOURNAL, it would have been impossible to have published this collection at less than four times the price at which it is now issued: and, perhaps, but for the experience and machinery possessed by the conductors of that Journal, it could not have been produced at all. We commenced our labours—and announced this Catalogue—immediately after the promulgation of the plan and the appointment of a Commission: personally visiting most of the principal cities of Europe: communicating with all the chief manufacturers of Great Britain: and arranging for such aids as might enable us to complete our undertaking with regularity, and as early as possible after the opening of the Exhibition.

The results of the Great Exhibition are pregnant with incalculable benefits to all classes of the community: the seed has been planted, of which the future is to produce the fruit: among the eager thousands whose interest was excited and whose curiosity was gratified, were many who obtained profitable suggestions at every visit: the manufacturer and the artisan have thus learned the most valuable of all lessons,—the disadvantages under which they had laboured, the deficiencies they had to remedy, and the prejudices they had to overcome.

But it is to the honour of Great Britain that, notwithstanding the generous risk incurred by inviting competitors from all the nations of the world—prepared as they had been by long years of successful study and practical experience—the fame of British manufacturers has been augmented by this contest: and there can be no doubt, that when His Royal Highness Prince Albert issues his summons to another competition, British supremacy will be manifested in every branch of Industrial Art.

In terminating our labours, we may hope that a project we have repeatedly and earnestly advocated in THE ART-JOURNAL, and which we presume to regard as, in some degree, the issue of our efforts to connect the Fine Arts with the Industrial Arts (a procedure originating with that Journal, having never been attempted elsewhere in Europe, and in which for a long period we had to contend against difficulties that seemed insurmountable), will derive some of its advantages from the Report thus made in this Illustrated Catalogue. Upon this topic it is unnecessary for us to dilate: the readers of THE ART-JOURNAL are well aware of our efforts to promote the interests of the manufacturer: to induce his advance, on the one hand; and, on the other, to lead the public to appreciate his improvements: to report his progress, and to make him acquainted with the progress of his competitors: to furnish him with such information as might be gathered from the best instructors —and, by immediately connecting him with the artist, to direct him to the safest sources of Art-education.

Our exertions have been fully appreciated: THE ART-JOURNAL has obtained a success unprecedented in periodical literature: we have the happiness to contrast the state of British Art-Manufacture in the year 1846 (when our labours in this direction may be said to have commenced), with its position in the memorable year 1851; and we trust that no one who has traced our course will consider us presumptuous in feeling that in the Great Exhibition of the Industry of All Nations, we have received our "exceeding great reward."



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[To the Binder.—This Table of Contents will be sufficiently instructive to the Binder as to the arrangement of the Pages: he will observe that each article is paged with a distinguishing mark; as thus, I*, I†; and that the pages containing the "Engravings of Works Exhibited," are the only pages which contain no such mark.]



# HISTORY OF THE GREAT EXHIBITION.

"IT IS MY ANXIOUS DESIRE TO PROMOTE AMONG NATIONS THE CULTIVATION OF ALL THOSE ARTS WHICH ARE FOSTERED BY PEACE, AND WHICH IN THEIR TURN CONTRIBUTE TO MAINTAIN THE PEACE OF THE WORLD."—THE QUEEN

WE commence this ILLUSTRATED CATALOGUE of the principal contents of the GREAT EXHIBITION with a brief but succinct History of the Building — and of the Project from its commencement up to the present time.

The experiment of an Exhibition of the Industry of all the civilised Nations of the World has been tried, and has succeeded beyond the most sanguine expectations of its projectors. It is, indeed, scarcely possible to instance any great enterprise of modern date which has so completely satisfied the anticipations which had been formed of its results. Differing from most other institutions for benefiting the great family of mankind, which have required time and experience to mature, it has sprung, like Minerva from the brain of Jove "full armed," into life and activity; resembling the goddess, however, only in her more pacific attributes; her love of the olive tree, and her patronage of the Industrial Arts. Other nations have devised means for the display and encouragement of their own arts and manufactures; but it has been reserved for England to provide an arena for the exhibition of the industrial triumphs of the whole world. She has offered an hospitable invitation to surrounding nations to bring the choicest products of their industry to her capital, and there to enter into an amicable competition with each other and with herself; and she has endeavoured to secure to them the certainty of an impartial verdict on their efforts. Whatever be the extent of the benefit which this great demonstration may confer upon the Industrial Arts of the world, it cannot fail to soften, if not to eradicate altogether, the prejudices and animosities which have so long retarded the happiness of nations; and to promote those feelings of "peace and good will" which are among the surest antecedents of their prosperity; a peace, which Shakspeare has told us—

> "Is of the nature of a conquest;
> For then both parties nobly are subdued,
> And neither party loses."

It forms no part of our present object to enter, with any degree of minuteness, into the history of exhibitions of this class; but a brief glance at the origin and progress of such associations in France and England may not be considered irrelevant. So far back as 1756-7, the Society of Arts of London offered prizes for specimens of various manufactures —tapestry, carpets, porcelain, among others—and publicly exhibited the articles which were thus collected; and in 1761 and 1762 the artists of Great Britain formed themselves into two societies for the exposition and sale of works of art. A few years afterwards (1768), the Royal Academy of Painting was established, as a private society, under the immediate patronage of the Crown, and Sir Joshua Reynolds appointed its President. Since then, numerous institutions of a similar character have been set on foot in this country, with considerable advantage to the branches of industry they were intended to benefit. France must, however, be regarded as the originator of exhibitions which are, in character and plan, most analogous to that on whose history we are about to enter. We gather from the historical essay of Messieurs Challamel and Burat, and the pamphlet of the Marquis d'Aveze on the subject, that, shortly after that nobleman's appointment to be Commissioner of the Royal Manufactories of the Gobelins, of Sèvres, and of the Savonnerie, in 1797, he found that two years of neglect had reduced the workmen almost to starvation, whilst it had left the respective warehouses filled with their choicest productions. In this crisis,

the idea occurred to him of converting the chateau of St. Cloud, then uninhabited, into a bazaar, for the exhibition and disposal, by lottery, of the large stock of tapestry, china, and carpets, on hand in these establishments. Having obtained the consent of the government to his proposal, he set about arranging the various objects in the apartments of the chateau; but, on the day fixed for the opening of his bazaar, he was compelled, by a decree of the Directory, banishing the nobility, to quit France at a very short notice, and the project fell to the ground. On his return to Paris in the ensuing year, the Marquis planned another exhibition of an even more important kind. Having collected a great many objects of taste and *vertu*, he distributed them throughout the house and gardens of the Maison d'Orsay, Rue de Varennes, with a view to their sale. In looking over the catalogue of objects of which this collection was composed, we can hardly help being struck with its aristocratical character. The richest furniture and marqueterie produced by Boule, Riessner, and Jacob; the finest clocks and watches of L'Epine and Leroy; the superb china of Sèvres, of Angoulême, and of Nast; the most elegantly bound books, fully confirming the traditionary excellence of Grolier and De Thou; silks of Lyons; historical pictures by Vincent and David; bronzes, and sculpture; served to show to what class of the community French manufacture had, up to that period, been mainly indebted for support. The success which attended the efforts of the Marquis led to the adoption of his idea by the government, and the establishment of the first official Exposition, on the very spot, on the Champ de Mars, on which the army had held a triumphal show of its splendid collection of Italian spoils. Six weeks after that fête, the nation erected on the same spot a Temple of Industry for the exhibition of more pacific trophies; an edifice surrounded by sixty porticos, filled with the most beautiful objects that had been manufactured in France. The system of deciding on the comparative merits of the various exhibitors by juries, composed of gentlemen distinguished for their taste, was then, for the first time, adopted. Prizes were awarded for watches, mathematical instruments, painting china, etc. The success of this Exposition was so great, that the government resolved to repeat it annually; but, in spite of the circular of the Minister of the Interior to that effect, the political commotions of the times prevented him from repeating it, until the year 1801, and then only at the instance of the First Consul, who visited the factories and ateliers of the principal towns in France, with several men of science, for the purpose of convincing the manufacturers of the importance to themselves of supporting such an undertaking. This second display took place in the quadrangle of the Louvre, in a temporary building erected for the occasion. Notwithstanding the difficulties which had attended its establishment, 200 exhibitors were competitors for the prizes. Upon this occasion, ten gold, twenty silver, and thirty bronze medals, were awarded; one of the last having been adjudged to the celebrated Jacquard, for his now famous machine.

It must not be overlooked that even at this early period the Juries awarded prizes for improvements in the quality of wool as a raw material, and for excellence in woollen and cotton fabrics. The third exhibition took place on the same spot in 1802; and on that occasion no fewer than 600 exhibitors competed for the prizes. The popularity of these expositions led to the formation of the *Société d'Encouragement*, which aided very importantly the industrial efforts of the French manufacturers. It is a remarkable fact, however, that whilst in France the Society of Arts and Manufactures owes its origin to these public expositions of the products of its industry, we are in England wholly indebted for exhibitions of this kind to our Society of Arts. The fourth exhibition of French industrial products took place in 1806, in a building erected for the purpose in front of the *Hôpital des Invalides*; when the exhibitors had increased to 1400, and it was found necessary to keep open the doors for 24 days. Here, for the first time, were displayed the printed cottons of Mulhausen and Logelbach; silk, thread, and cotton lace; blonde, cloth and mixed goods. Among the improvements for which prizes were awarded, were the manufacture of iron by the aid of coke instead of charcoal, and that of steel by a process wholly unknown till then.

The disturbed condition of France, arising out of her wars with her European neighbours, prevented the fifth exhibition from taking place until 1819, when it was inaugurated on the fête of St. Louis, and continued open for thirty-five days. The number of exhibitors had increased to 1700. The sixth exhibition took place in 1823 on the same spot as its predecessor, and remained open 50 days. Great improvement was manifest in the manufacture of many of the articles; in machinery more especially. It was on this occasion that the model of the first French suspension bridge over the river Rhone, by M. Leguin, was exhibited by its engineer. The next Industrial Exposition occurred in 1827, when a large building was erected for it in the *Place de la Concorde*. The eighth was held in 1834; the ninth in 1839, when no fewer than 4381 competitors entered the field; the tenth in 1844, when 3960 manufacturers exhibited their productions; and the eleventh in 1849, in the Champs Elysées, when the number of competitors had increased to 4494. [Both these exhibitions were fully reported and extensively illustrated in the ART-JOURNAL.] It is true that other nations had followed the example of France, but without achieving her success. The Belgian and Bavarian governments have both had their industrial exhibitions [the Exhibition at Brussels was fully reported and illustrated in the ART-JOURNAL]; but neither of them call for especial notice.

In this country, during the last dozen years, there have been many exhibitions of this description; but, with here and there an exception, they have differed little in character from the ordinary Bazaar. Manchester, Leeds, and Dublin (the last so early as 1827) had all opened bazaars for the sale of the productions of the surrounding neighbourhood; but the first building in this country devoted expressly to the exhibition of manufactures, was that erected at Birmingham in 1849 on the occasion of the visit of the British Association. The building, on that occasion, included a space of 10,000 square feet, independently of a corridor of 800 feet, which connected the main exhibition room with Bingley House, within whose grounds it had been located; so that, including the rooms of the old mansion, the total area covered by the Exhibition was equal to 12,800 square feet. The cost of the building did not exceed 1300*l*. This and the Free Trade Bazaar, held in Covent Garden in 1845, approached nearer to the French expositions in the variety and extent of the national productions they comprised, than any of their predecessors in this country. [Both these exhibitions —that of the Free Trade Bazaar, and that held in Birmingham—were fully reported and extensively illustrated in the ART-JOURNAL.]

The idea of an Exhibition which should include specimens of the Industrial Products of various nations originated, in the early part of 1849, with M. Buffet, the French Minister of Agriculture and Commerce; and with a view to ascertain the opinions of the manufacturers on the subject, circulars were addressed by him to the Chambers of Commerce throughout France, proposing that specimens of the arts and manufactures of neighbouring countries should be admitted to the approaching exposition. The replies which were received to this suggestion were so unfavourable to its adoption, that M. Buffet was induced at once to abandon the idea. If, therefore, the merit of having originated exhibitions of her own manufactures belongs to France, it is to his Royal Highness PRINCE ALBERT that the more noble and disinterested plan of throwing open an institution of this description to the competition of the whole world, is exclusively due; and his suggestion has been carried out in a spirit every way worthy its grandeur and generosity.

The great success which attended the French Industrial Exposition of 1844 had caused representations to be made to the English government of the advantages which would accrue to our commerce from a similar exhibition in this country; but the efforts which were made to obtain its co-operation appear to have been wholly unsuccessful. In 1848, a proposal to establish a self-supporting exhibition of the products of British industry, to be directed by a

Royal Commission, was submitted by H.R.H. Prince Albert to the government, but with no better success; and it then became apparent that no reliance whatever could be placed upon the active support of Her Majesty's ministers for any such plan. They had, in all probability, no objection to see the experiment tried, but were evidently unwilling to commit themselves to any responsibility in behalf of a scheme which seemed to be beset by so many difficulties. Meanwhile, the popular feeling in favour of such an undertaking was rapidly strengthening, and the success which has attended the experiment may, in a great measure, be referred to the freedom of action which this dissociation from the timid councils of the government secured for its projectors. It may be proper, in this place, to remark that, excepting in facilitating its correspondence with foreign nations; the provision of a site for the building; and the organisation of the police; no assistance has been either sought or obtained from the government for the present Exhibition; whilst, in every case in which it has been attended by expense, the cost has been defrayed out of the funds at the disposal of the Executive Committee.

The initiative in those inquiries which were indispensable to the due consideration of the means by which the idea of an Exhibition for all Nations was to be carried out, was taken by the Society of Arts, a committee of whose members was formed in June, 1845, for the purpose; the funds for defraying the preliminary expenses of which were subscribed among themselves. An inquiry having been instituted for the purpose of ascertaining how far the manufacturers of Great Britain were favourable to such a design, with no very encouraging result, the idea was for a time abandoned. In 1847, the Council of the Society launched their pilot balloon in the shape of an Exhibition of British Manufactures, professedly the first of a series; and encouraged by its success, repeated the experiment in the ensuing year; when the intention of its executive was announced, to establish an annual competition of the same kind, with a view to the opening of a quinqennial exhibition for the industrial products of all nations to be held in 1851. As an accessory to their plan, the council sought to connect with it the various Schools of Design established in our larger towns, and obtained the co-operation of the Board of Trade, through its president, Mr. Labouchere, in that object. They also secured the promise of a site from the Earl of Carlisle, then Commissioner of Woods and Forests; who offered them the central area of Somerset House, or any other government ground at his disposal which seemed adapted for their purposes. The Exhibition of 1849, confined for the most part to works in the precious metals, several of the more important of which were contributed by Her Majesty, proved more successful than either of the two that had preceded it, and stimulated proportionably the exertions of the Council. A report on the French Exposition of the same year, by Mr. Digby Wyatt, had, moreover, strongly confirmed them in their conviction of the utility of such an exhibition in this country.



THE MEDAL OF MR. G. G. ADAMS.



THE MEDAL OF MR. LEONARD C. WYON.



THE MEDAL OF M. BONNARDEL.

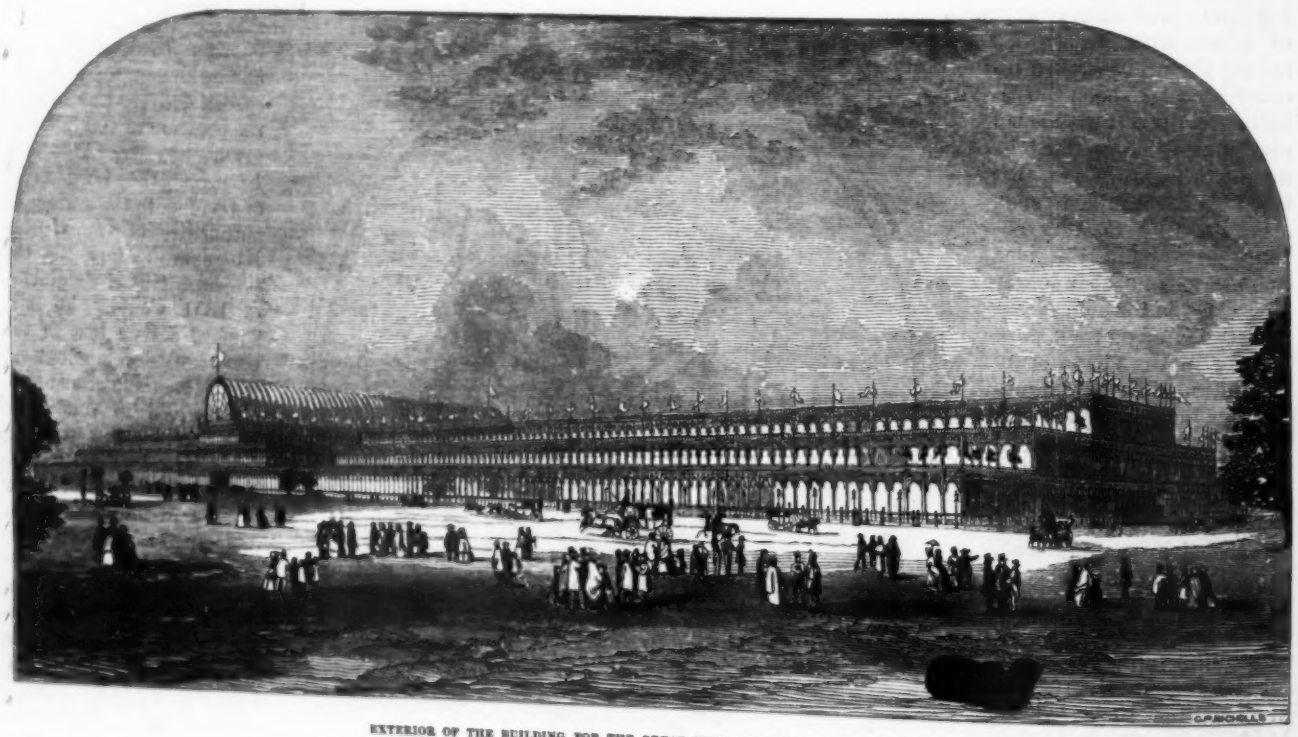
Meanwhile, H. R. H. Prince Albert was not only privy to, but entirely approved of these proceedings; and, on the termination of the Parliamentary session of 1849, took the subject under his immediate superintendence. But, indeed, for his indefatigable perseverance, his courageous defiance of all risks of failure, his remarkable sagacity in matters of business, and the influence which attached to his support, the whole project, notwithstanding the great exertions which had been made to secure its realisation, must have fallen to the ground. The maturely considered views of his Royal Highness, and the patriotic objects he proposed in making this great peace-offering to mankind, are admirably set forth in the speech delivered by him on the occasion of the banquet given by Mr. Alderman Farncomb, then Lord Mayor of London, to the municipal authorities of the United Kingdom in support of the project. "The Exhibition of 1851 would," he said, "afford a true test of the point of development at which the whole of mankind has arrived in this great task, and a new starting point from which all nations would be able to direct their further exertions." It is difficult to assign to Prince Albert the degree of praise which is really his due on this occasion without incurring the suspicion of being in some degree influenced by the exalted position he holds in the

country. "It is," says Coleridge, "one of the most mischievous effects of flattery that it renders honourable natures more slow and reluctant in expressing their real feelings in praise of the deserving, than for the interests of truth and virtue might be desired." The remark applies with peculiar force to a person of His Royal Highness's rank. Rather than incur the imputation of sycophancy, his admirers have sometimes been led to do less than justice to the very prominent part he has taken in this project, and to the consummate skill with which he has smoothed down all opposition to it. In a word, for the World's Exhibition, the world is entirely indebted to the Prince Consort.

On the 29th of June, 1849, at a meeting, at Buckingham Palace, of several of the gentlemen, who afterwards became members of the Royal Commission, and Prince Albert, his Royal Highness communicated his plan for the formation of a great collection of works of Industry and Art in London, in 1851, for the purposes of exhibition, of competition, and of encouragement; when he proposed that these contributions should consist of four great divisions, namely: raw materials; machinery and mechanical inventions; manufactures; and sculpture and plastic art generally; and the best proof we could adduce of the sagacity by which his suggestions were characterised is to be found in the brilliant success which has attended their almost literal adoption. At the second meeting for the same object, held at Osborne House on the 14th July, 1849, which was attended among other distinguished supporters of the project, by the late Sir Robert Peel, His Royal Highness gave a general outline of the plan of operations he recommended, which met with the unanimous approbation of his fellow labourers. These suggestions comprised the formation of a Royal Commission, its duties and powers; the definition of the nature of the Exhibition, and of the best mode of conducting its proceedings; the determination of the method of deciding the prizes, and the responsibility of the decision; and the means of raising a prize fund, and providing for the necessary expenses which the permanent establishment of quinquennial exhibitions would involve. The amount which it was proposed to distribute in prizes was 20,000*l*, and the lowest estimate for a suitable building did not fall below 50,000*l*. He also pointed out the advantages of the site which has since been adopted, and recommended an early application to the crown for permission to appropriate it.

Impressed with the truth of the proverb, *Ce n'est que le premier pas qui coûte*, the council of the Society of Arts, after much fruitless negotiation with other parties, entered into an engagement with Messrs. Munday, the well-known contractors, by which those gentlemen undertook to deposit a prize fund of 20,000*l*.; to erect a suitable building; to find offices; to advance the money requisite for all preliminary expenses; and to take the whole risk of loss; on the following conditions: The 20,000*l*. prize fund, the cost of the building, and five per cent on all advances, to be repaid out of the first receipts; the residue to be divided into three equal parts; one part to be paid over at once to the Society of Arts, in aid of future exhibitions; and out of the other two parts all other incidental costs, such as those of general management and preliminary expenses; the residue, if any, to be the remuneration of the contractors for their outlay, trouble, and risk. Messrs. Munday subsequently consented, instead of this division, to receive such part of the surplus only, if any, as after payment of all expenses might be awarded by arbitration. An executive committee of four members, who became subsequently the executive committee of the Royal Commission, was then formed, who induced the contractors to allow them the option of determining the contract any time before the first of February, 1850. In such an event, however, Messrs. Munday's claims to compensation for their outlay and risk were to be adjusted by arbitration. After remaining out of their money more than a year, Messrs. Munday obtained very recently, an award of 5000*l*. with interest.

The pecuniary part of the undertaking having thus been provided for, the next object was to satisfy the government of the desire of the public for the proposed Exhibition, in order to warrant the issue of a Royal Commission for its management. With this view, a deputation from the Executive Committee proceeded to the manufacturing districts to collect the necessary information; and after visiting sixty-five of the most important towns and cities of the United Kingdom, brought back with them strong manifestations of the popular desire in the shape of documents in which nearly 5,000 influential persons had registered their names as promoters of the project. About the same time Mr. Scott Russell, having occasion to visit several of the states included in the Zollverein, found that the advantages which it offered to the commerce of the world were everywhere appreciated, and received the most cordial offers of co-operation from a great number of influential persons in those countries. On the presentation of these reports to the government, the Royal Commission was issued, and at their first meeting on the 11th January, 1850, they decided on availing themselves of the election which had been reserved for them by the Society of



EXTERIOR OF THE BUILDING FOR THE GREAT EXHIBITION (SOUTH SIDE).

Arts, and rescinded the contract with Messrs. Munday; thus relying for their means of carrying out their views, in the first instance, wholly upon voluntary contributions.

How the appeal of the Commissioners to the country was responded to is sufficiently known. Meetings having taken place in all parts of the United Kingdom, subscriptions began to flow in, in a highly encouraging manner. On the 17th of October, 1849, the Lord Mayor of London called a meeting at the Egyptian Hall to receive a deputation of the members of the Society of Arts, charged by Prince Albert to explain the outlines of His Royal Highness's proposal for a Great Exhibition of the Industry of All Nations, to be held in London, in the year 1851. This meeting was attended by nearly four hundred of the most influential merchants, bankers, and traders, of London, and nothing could be more cordial than the spirit displayed by almost every person who assisted at it. Mr. Cole, who was the exponent of Prince Albert's views on the occasion, gave, in a speech of considerable ability, an interesting account of the reception the project had met with from the large body of manufacturers in the provinces, whose adhesion he had succeeded in obtaining. The feeling in favour of an international Exhibition appears to have been almost unanimous. Other meetings in the city, and other parts of the metropolis, were subsequently held, and a large amount of subscriptions collected. Whilst matters were progressing thus favourably, the Lord Mayor of London conceived the magnificent idea of inviting the chief magistrates of the various towns, cities, and boroughs, throughout the United Kingdom, to a grand banquet, at the Mansion-House, with the view of promoting the success of the Exhibition. The results of this *réunion* were, in the highest degree, satisfactory. Nearly the whole body of provincial Mayors accepted the invitation, and were thus inspired with something like a personal interest in the success of the undertaking. They had, moreover, the advantage of receiving Prince Albert's explanations from his own lips. Among the voices raised in favour of an international Exhibition on this occasion, were those of Lord John Russell, Lord Stanley, the Archbishop of Canterbury, the French Ambassador, and the late lamented Sir Robert Peel. On the succeeding day a meeting of the public functionaries who were present at the dinner, took place in the Egyptian Hall for business purposes, when the ball was set moving in good earnest.

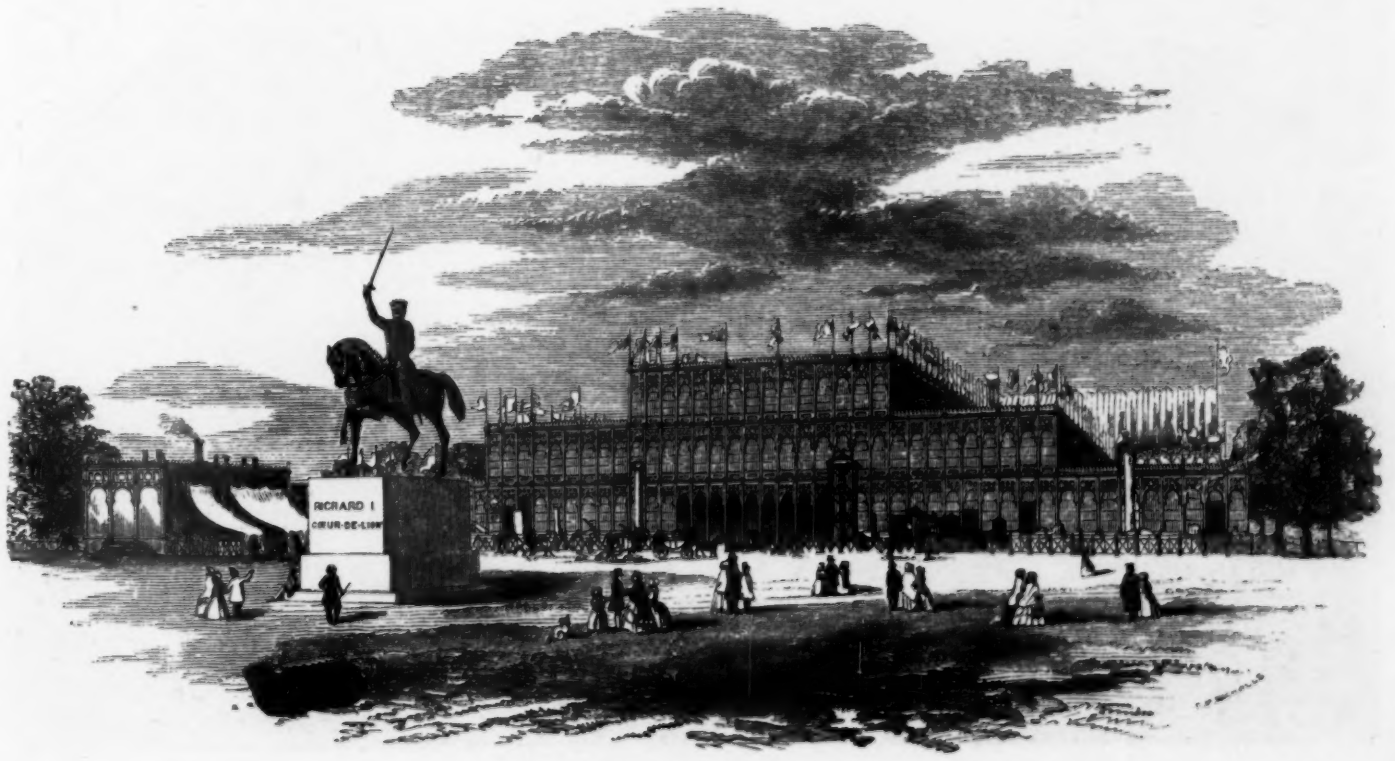
The Commissioners having revised their original intention to give large money prizes, invited, by public advertisement, artists of all countries to compete for the designs for the reverses of three bronze medals intended to form the respective prizes, which should be illustrative of the objects of the Exhibition; and offered three prizes of 100*l.* each for the three subjects which should be selected for that purpose, and three prizes of 50*l.* for the three best designs which might not be accepted. In consequence of this advertisement no fewer than one hundred and twenty-nine designs were sent in, and were publicly exhibited in the rooms of the Royal Society of Arts. The judges appointed by the Commissioners were Lord Colborne, W. Dyce, Esq., R.A., J. Gibson, Esq., R.A., M. Eugene Lami, C. Newton, Esq., Herr J. D. Passavant, and Dr. Gustave Waagen; who on the 29th June decided in favour of the following gentlemen:—The first prizes of 100*l.* each, were awarded to, 1. Hyppolyte Bonnardel, of Paris. 2. Leonard C. Wyon, of London. 3. G. G. Adams, of London. The second prizes of 50*l.* each, were awarded to, 4. John Hancock, of London. 5. L. Wiener, of Brussells. 6. M. Gayrard, of Paris.

The medal of M. Bonnardel is decidedly the most ambitious of the three. It represents Britannia standing on a platform, with outstretched arms, and a crown in each hand with which she is in the act of decorating, simultaneously, the brows of Mercury, and a female he is holding by the hand, who may be presumed to be Industry. Flags of different nations make up the background. Motto—"Est etiam in magno quædam respublica mundo."

Mr. Wyon's design represents Britannia seated and in the act of placing a laurel wreath upon the head of a figure emblematical of Industry, whilst she extends her right hand as if to raise her up. Behind her are impersonations of the four quarters of the globe by whom Industry has been conducted to Britannia. To the right are emblems of the four sections: 1. The cotton plant and wheatsheaf; 2. A wheel; 3. A bale of goods; 4. A vase. Motto—"Dissociata locis concordi pace ligavit."

Mr. Adams's medal presents a gracefully modelled group of Fame crowning Industry, and Commerce looking on with approving eye. Industry has a distaff in her hand, and appears to be sitting on a cornucopia.

In July, 1850, letters patent were issued, incorporating the Commissioners under the title of "The Commissioners for the Exhibition of 1851," and the charter was accepted on the

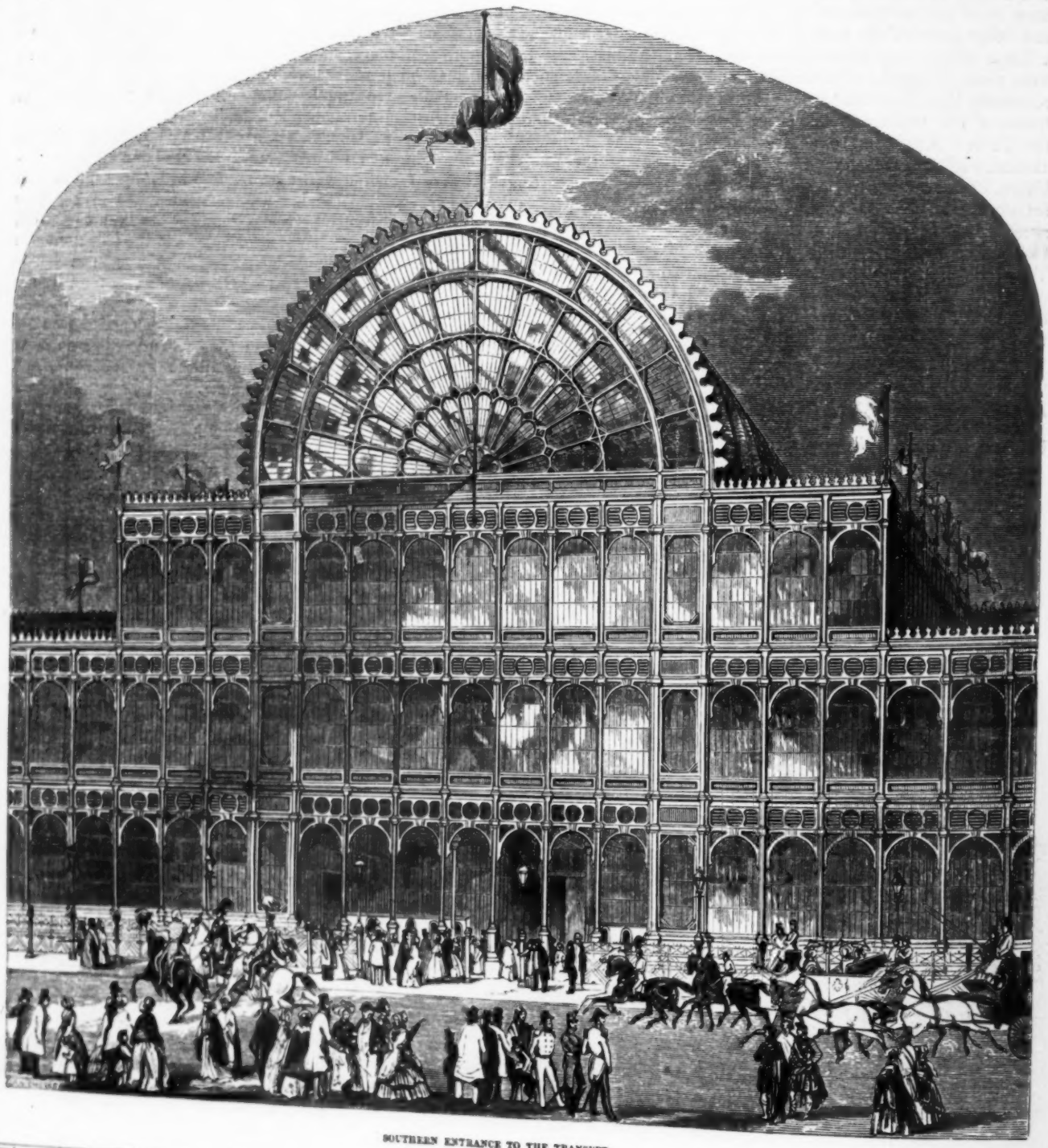



WESTERN ENTRANCE TO THE GREAT EXHIBITION.

15th August. A guarantee fund of 230,000*l.* had been subscribed by a limited number of gentlemen, favourable to the Exhibition, one of whom opened the list with a subscription of 50,000*l.* Upon this security the Bank of England undertook to make the necessary advances. On the 21st of February preceding, the Building Committee ventured to recommend that upwards of sixteen acres should be covered in.

With a view to give Foreign nations as much time for preparation as possible, the Commissioners resolved, long before they had decided on the size and character of the building, to divide a certain large extent of space among foreign countries, amounting in the whole to 210,000 superficial feet, or rather more than the entire space which France had occupied for its two expositions of 1844 and 1849. Subsequently, the quantities of space allotted to foreign nations was increased; France obtaining 65,000 feet instead of 50,000. A definite amount of space proportioned to their presumed wants was also allotted to each of the British Colonies. With the view of avoiding, in the first instance, the confusion that would have arisen from the collection of duties for the objects imported, the government was induced to treat the Exhibition as a bonded warehouse. On the 31st of October, 1850, the last day on which applications for space could be entertained, the whole of the demands for horizontal (floor and counter) space exceeded 417,000 superficial feet; being beyond the amount of available space for the United Kingdom, by about 210,000 superficial feet. Every class appears however to have been satisfied with the final allocations, which were the best that could have been made under the circumstances.

When the time arrived for making definite arrangements for the erection of the building, the Commissioners had only 35,000*l.* in hand; and, notwithstanding the guarantee to which they had themselves largely subscribed, they must have felt themselves committed to a very deep responsibility. Nothing daunted, however, an invitation was addressed, through the public prints, to architects of all nations, to furnish designs for an edifice, the roof of which was to cover 700,000 square feet; and the area of which, including the open spaces, was not to exceed 900,000 feet. Other conditions were enumerated which



SOUTHERN ENTRANCE TO THE TRANSEPT.

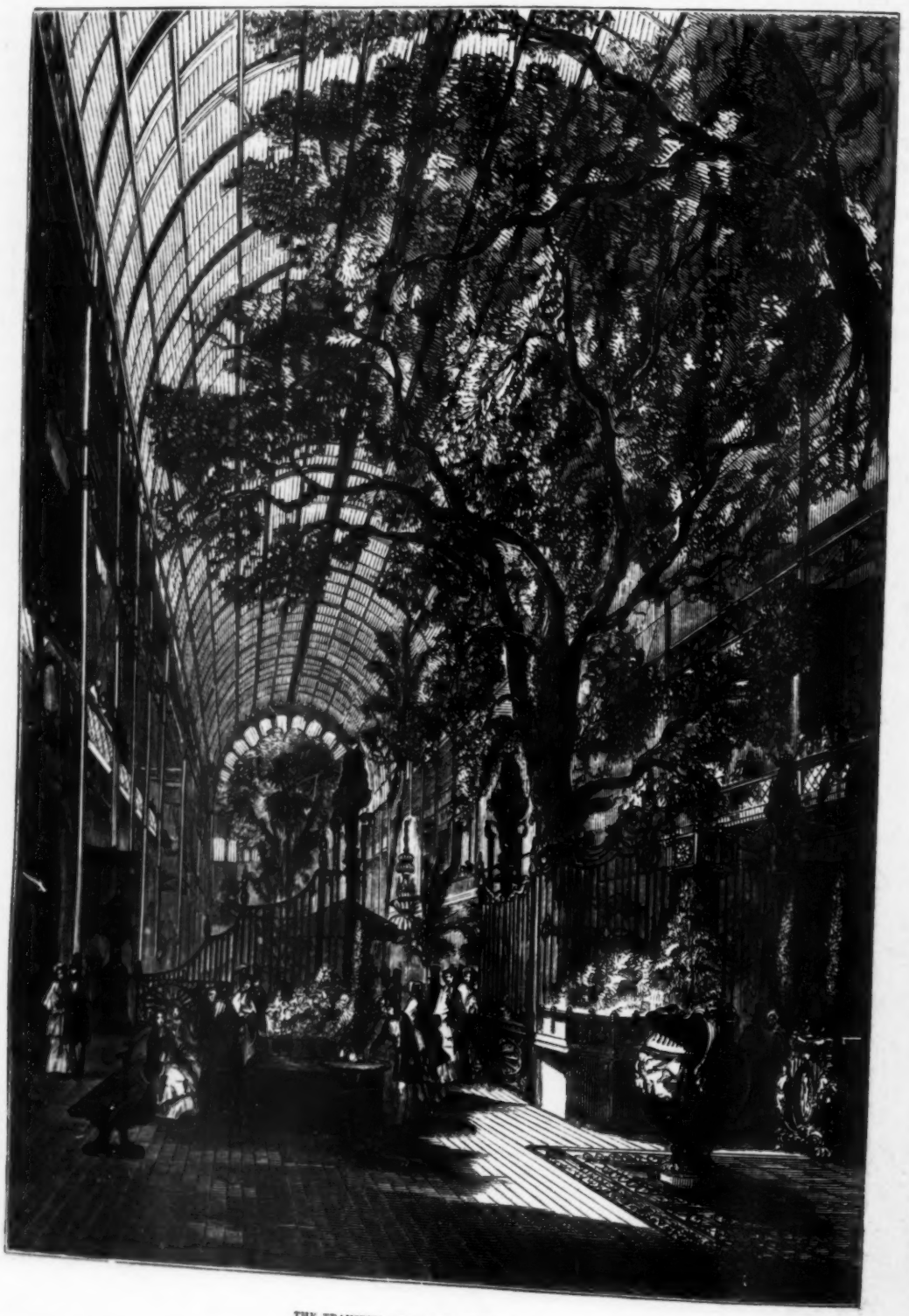
showed that the whole of the details had been carefully and judiciously considered. Although the time allowed for the preparation of the drawings was only a month, there were no fewer than two hundred and thirty-three competitors, many of whom sent in designs of a highly elaborate character. Of these, thirty-eight, or one-sixth of the whole, were from foreigners; 128 from London and its vicinity; and 51 from the provincial towns of England. The duty of examining, classifying, and comparing them, devolved on Mr. Digby Wyatt, who embodied the result of his investigation in a report. After fifteen protracted sittings, the Building Committee arrived at the "unanimous conclusion that, able and admirable as many of these designs appeared to be, there was yet no single one so accordant with the peculiar objects in view, either in the principle, or detail of its arrangements, as to warrant them in recommending it for adoption." This report was presented to the Royal Commissioners on the 9th of May. The rejection of the whole of the plans of the competing architects created, as was natural, no ordinary dissatisfaction; a feeling which was in no respect diminished by the fact that the Building Committee had prepared a plan of their own; and, assisted by Mr. Digby Wyatt, Mr. Charles Heard Wild, and Mr. Owen Jones, had completed extensive working drawings which they had caused to be lithographed. Their next step was to issue invitations for tenders to erect the building; requesting from the respective competitors, in addition, such suggestions and modifications, accompanied by estimates of cost, as might seem likely to effect a reduction in the general expense. The design of the Building Committee comprehended an edifice 2200 feet long, and 450 feet wide. Into any detailed description of it, however, it is foreign to our purpose to enter; suffice it to say that this child of many fathers was condemned, not less for its extraordinary ugliness, than that it would have been unnecessarily large, cumbrous, and costly, for a purpose avowedly temporary. Meanwhile, the contractors found some difficulty in getting their tenders ready by the 10th of May. On that day, however, nineteen were sent in; but of these only eight professed to comprehend the execution of the whole of the work. The amounts of the remaining eleven competitors varied from 120,000*l.* to 150,000*l.*: and this, for the use only of the materials for the building. The Building Committee defended their edifice in an elaborate report, setting forth its economy and good taste. Public opinion was, however, decidedly against its adoption; and fortunately, a gentleman, not an architect, came "to the rescue."

Among the contractors who had accepted the invitation of the Building Committee, was the firm of Fox & Henderson, who, availing themselves of the permission to alter and amend the plan of the Committee, contained in the latter part of the report, presented a tender for a building of an entirely different character from that which had been suggested by the Committee. This, we need scarcely add, was the plan which, with certain modifications and additions, was ultimately adopted; and for which, notwithstanding all that has been said to the contrary, the public is wholly indebted to Mr. Paxton. He was, as he himself tells us, at that time occupied in erecting a house for the Victoria Regia, in the Gardens of the Duke of Devonshire, at Chatsworth, and to that circumstance the Crystal Palace may be said to owe its direct origin. The accounts which have been given by Mr. Paxton, Mr. Fox, and Mr. Barry, of their respective shares in the production of the accepted plan, are not strictly reconcileable with each other; but that the idea, in a state of maturity which demanded no great effort of mind to make it more complete, originated with Mr. Paxton, does not admit of a question. The very nature of that idea which rendered a single section of the building completely explanatory of the whole, would seem to have rendered elaborate plans of the proposed edifice, in its entirety, less a work of mind than of mechanical dexterity. A single bay of 24 feet square would,



INTERIOR OF THE TRANSEPT, AS SEEN FROM THE SOUTH ENTRANCE.

if we except the transept and its semicircular roof, supply the means of making a correct drawing of the whole; and if it be correct, as stated by Mr. Paxton at the dinner given to him at Derby, on the 6th of August, that his original sketch on a sheet of blotting paper indicates the principal features of the building as it now stands as much as the most finished drawings which have been made since, there can be no excuse for attempting to deprive him of any portion of the merit of the invention. But he appears to have done considerably more than merely furnish the idea. In nine days from that on which he had made the blotting paper sketch, he was in possession of nine plans, all, with a single exception, prepared by his own hand. And although his suggestion to Messrs. Fox & Henderson was offered so late as the 22nd June, 1850, his plan was engraved and published in the *Illustrated News* of the 6th July. There can be no doubt that the great experience of Mr. Fox enabled him, after consulting with Mr. Cole, to adapt the drawings more to the arrangements adopted by the Committee in the plan they had themselves prepared, than Mr. Paxton had done: but in a case like this, the first idea is considerably more than half the battle. Mr. Fox prepared, he tells us, the working drawings, and made everything ship-shape; but to the fullest extent he admits that all the leading features of the plan, including each progressive improvement of any importance, were suggested by the originator of the general idea. At one of the meetings of the Building Committee, it was suggested that the transept, at the sacrifice of not dividing the building into two equal parts, should include the larger trees; but there appeared to be a good deal of difficulty in adopting such a recommendation, as at that time the whole of the roof was intended to be flat. Having promised to see what could be done in the matter, Mr. Paxton accompanied Mr. Fox to his office, and whilst he was occupied in arranging the ground-



THE TRANSEPT, FROM THE NORTH SIDE.

plan, so as to bring the trees into the centre, he "hit upon the idea of covering the transept with a circular roof, similar to that on the great conservatory at Chatsworth, and made a sketch of it, which was copied that night by one of Mr. Fox's draughtsmen." In a recent letter to the "Times" newspaper, Mr. Barry, in reference to this statement, declares that at the first presentation of Mr. Paxton's design to the Building Committee, as well as to the Royal Commission, and before he had offered any suggestion on the subject, he recommended, very strongly, the addition of a vaulted roof, not only to the transept, but also over the nave; and submitted to the Commissioners a sketch showing the effect of such an addition. The probability, therefore, is, that the two gentlemen hit upon the same idea at pretty nearly the same moment. There is, however, at all events, no pretext for imputing to either of them a desire to claim for himself a merit which does not belong to him. The Royal Commissioners themselves, in their official report, distinctly acknowledge the services which were rendered to the edifice by Mr. Barry's judicious suggestions, and whilst they compliment Mr. Paxton on the "grand effect produced by his happy idea of raising the semi-cylindrical vault of the transept above the tiers of terraces which extend on either side of it," acknowledge that, "for much of its grace of proportion and beauty of form, the building is indebted to Mr. Barry;" and that "upon the form and distribution of the arches and filling in frames, as well as of the columns, the suggestions of that gentleman exercised a happy influence." We doubt, however, if the adoption of these suggestions should be allowed to detract in any respect from the *éclat* due to Mr. Paxton as the legitimate parent of the Crystal Palace.

After consulting the iron masters, glass manufacturers, and others, on whose co-operation they were compelled, in a great measure, to depend for their means of fulfilling their proposals, Messrs. Fox & Henderson sent in their tenders, and on the 16th were verbally informed that they were accepted. On the 26th July, the Committee expressed a wish that they should commence operations; but as no Royal Charter could be obtained until the succeeding year, and as the solicitor to the Treasury was of opinion that until that had been obtained, the Commissioners could not legally act, the works must have stood still, but for the good understanding and mutual confidence, which subsisted between Messrs. Fox & Henderson and themselves. Rather than that any delay should take place, they agreed to proceed at once, and to incur the risk whatever it might be of waiting for the Royal Charter. To avoid unnecessary complication, Mr. William Cubitt was invested with absolute power to arrange with Messrs. Fox & Henderson all the details connected with the arduous task on which they were about to enter. On the 30th July, they obtained possession of the ground, and proceeded to take the necessary levels and surveys, and to fix the position of the various points. The working drawings, all of which he made himself, occupied Mr. Fox 18 hours a day for seven weeks; and as these left his hands, his partner Mr. Henderson directed the preparation of the iron work and other materials required for the construction of the building. As the drawings proceeded, calculations of strength were entered into; and so soon as a number of the important parts were prepared, such as the cast-iron girders and wrought-iron trusses, Mr. Cubitt was invited to witness a set of experiments illustrative of the correctness of these calculations. The greatest load it was possible for it to receive having been placed upon each part, it was distinctly shown that it would bear four times that weight without a fracture. As the works advanced, the safety of the edifice was much discussed in the public prints, and grave doubts of its stability having been



THE MAIN AVENUE—WEST.

suggested by Mr. Turner, the constructor of the large conservatory in Kew Gardens, and by Professor Airey the Astronomer Royal, a series of experiments was decided on which should set any such question wholly at rest. Tests had, as we have shown, been applied in the course of the work which had satisfied the scientific men who witnessed them that the iron girders would bear a strain upon them four times as great as they could ever be called upon to bear; but it was resolved to subject them to a still severer ordeal.

The first of these more elaborate experiments, which took place in the presence of Her Majesty, Prince Albert, and several scientific persons, was to ascertain the extent of oscillation that would be produced in the galleries by the regular motion of large bodies of persons. Three hundred workmen were accordingly deployed over the platform, and then crowded together as closely as possible. The load borne by the planks laid across the platform represented the degree of pressure that would be occasioned by the crowding of the bays of the galleries. The amount of deflection produced by this experiment was scarcely perceptible. The men next walked regularly and irregularly, and finally ran over the temporary floor, with little more effect. Even when packed in the closest order, and jumping simultaneously for several minutes, the play of the timbers and the wrought-iron work, was admirably developed, and the extreme deflection of any one girder did not exceed a quarter of an inch. As, however, the workmen were unable to keep military time in their step, the whole corps of Sappers and Miners employed on the ground, arranged in close order, marched several times over and around the bays without producing any other effect than is observable in a house in which dancing is going on. The crowning experiment suggested by Messrs. Maudslay & Field, the eminent civil engineers, rendered any further test wholly unnecessary. Seven frames, each capable of holding 36 cannon-balls, of 68lbs each, were constructed, and drawn with their contents over the floor. In this way a pressure on the flooring of seven and a-half tons was obtained; the probable pressure from a crowd not exceeding 95lb. The pressure of an ordinary crowd, however, at a public meeting or a theatre does not exceed 60lbs. to the square foot.

During the entire progress of the building, Mr. Fox was present daily at the works, to assign to each part, as it arrived upon the ground, its proper position, without which it would have been impossible that the building should have been completed in time; and so unlimited was the confidence displayed by his firm in the Royal Commissioners, that it was not until the 31st of October that the contract with them was completed; up to which time they had not only received no order for the building, and no payment on account of the work they had done, but had incurred the risk of expending upwards of 50,000*l.* without being in a legal position to call upon the Commissioners for the repayment of any portion of it. There was, however, no ground for apprehension on the score of finance; for whilst the work was yet in progress, funds were flowing in to the exchequer of the executive with a rapidity altogether unlooked for, and to an amount which was calculated to silence all further anxiety on the subject. To anticipate, in some respects, the order of our narrative, we may mention that before the Commissioners had opened their doors to the public, that is to say on the 29th of April, they had in hand 113,044*l.*:—namely, 64,344*l.* arising from public subscriptions; 3200*l.* from Messrs. Spicer & Clowes for the privilege of printing the Catalogues; 5500*l.* from Messrs. Schweppe, for the privilege of supplying refreshments; and 40,000*l.* arising from the sale of season tickets. The last item afforded a tolerable notion of the probable prospects of the Exhibition, in a financial point of view; nor have those expectations, sanguine as they were, been in any respect disappointed.

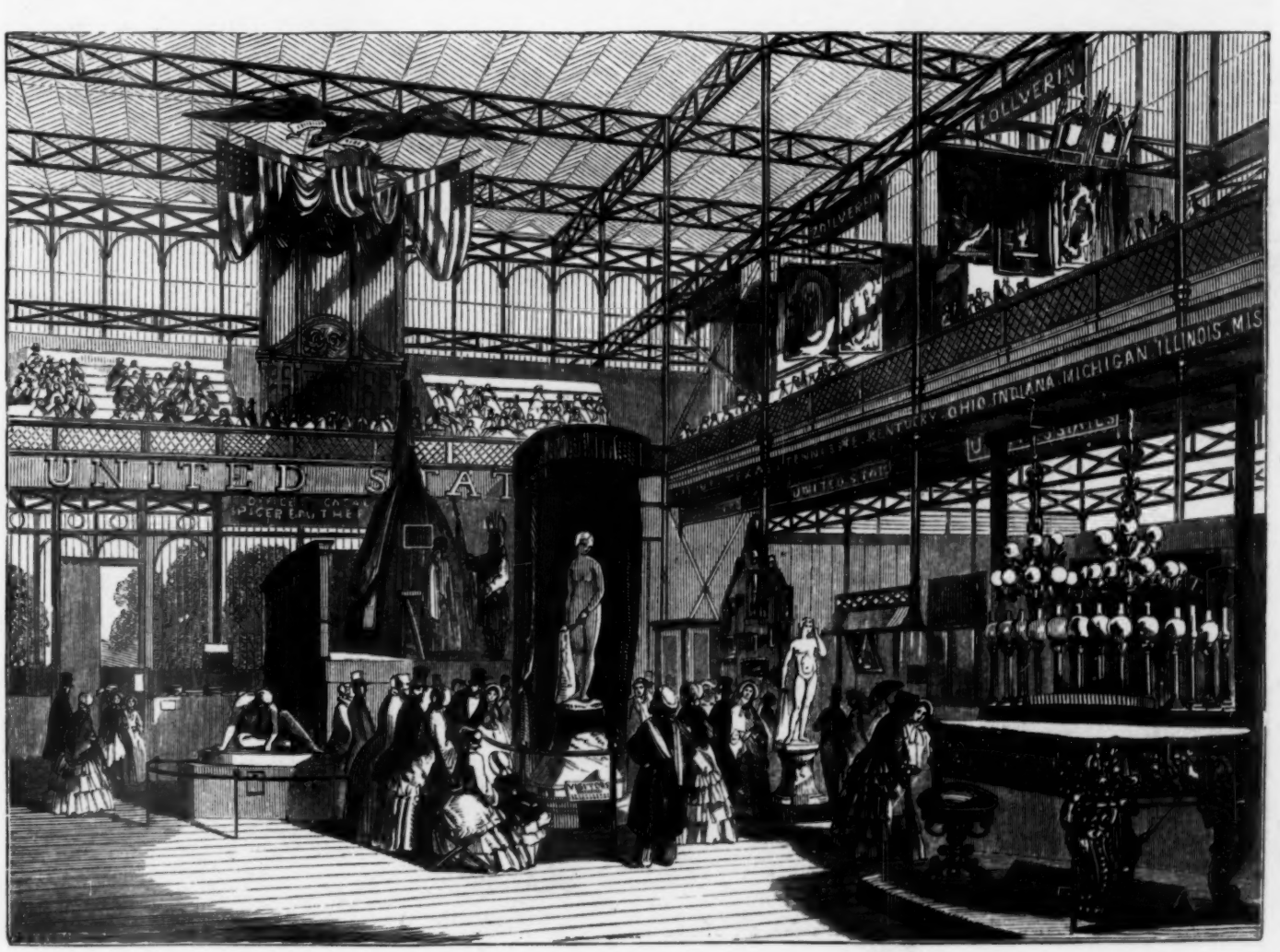
It is now time to enter upon the history of the building itself, and of the manner in which the contractors have fulfilled their duty to their employers and to the public at large.

The site of the Great Exhibition is the one originally



THE MAIN AVENUE—EAST.

proposed for it by H.R.H. Prince Albert. It consists of a rectangular piece of ground in Hyde Park, situated between the Queen's Drive and Rotten Row, and contains about 26 acres, being 2300 feet in length, by 500 feet in breadth. Its principal frontage extends from east to west. Several lofty trees which stretch across the centre of its length have been allowed to remain, and it is to them we are indebted for the magnificent transept and semicircular roof, suggested after the first plans had received the approval of the Commissioners. The ground although apparently level has a fall of from 1 to 250 inches from west to east. Among the most striking advantages of the spot were the facilities of access from all parts which it presented, and the ease with which it could be drained and supplied with gas and water; whilst the beauty of the neighbourhood can scarcely be exceeded within the same convenient distance from the metropolis. Indeed, however strong may have been the private objections urged against the adoption of this site, in the first instance, it is now universally admitted that a more desirable locality for the purpose to which it has been converted could not have been selected. The plan of the building forms a parallelogram 1848 feet long and 408 feet wide; independently of a projection on the north side, 48 feet wide and 936 feet long. The principal entrance is situated in the centre of the south side, opposite to Prince of Wales' gate, which forms one of the main openings into Hyde Park. After passing through a vestibule 72 feet by 48, the visitor finds himself in the transept, which is 72 feet wide, 108 feet high, and 408 feet from south to north. The roof springs in a semi-cylindrical form from an elevation of 68 feet from the ground, and occupies a diameter of 72 feet. The *coup d'œil* of the exterior of the building from the Prince of Wales' Gate is exceedingly striking. On each side of the space covered by the transept runs an aisle 24 feet wide. The nave or grand avenue, 72 feet wide by 64 feet high, occupies the centre throughout the entire length of the building, and is 1848 feet long. On either side smaller avenues or aisles run parallel with it 24 feet in width, and at a height of 24 feet from the ground are galleries, which not only extend the whole length of the building, but which are carried completely round the transept; thus opening a direct communication throughout the whole of that floor. Beyond the nearest aisles and parallel with them at a distance of 48 feet, are second aisles of similar width, with galleries over them, which are on the same level as those by which the outside aisles are surmounted. To facilitate access from one line of galleries to the other, bridges, at frequent intervals, span the 48-feet avenues, and, at the same time, divide them into courts, most of which have been so arranged as to be open to the spectator, who may happen to be in the gallery above. The width of 48 feet thus subdivided, and the second aisles, are roofed over at a height of 44 feet from the ground. The remaining portion of the building comprises in width only one story 24 feet high, in which, of course, there are no galleries. Access to the galleries is obtained by ten double staircases, 8 feet wide. About its centre, the grand avenue, at a point determined by the position of three large trees which it was resolved to enclose, is crossed by the transept. Two other groups of trees, whose immolation was also interdicted, have rendered open courts necessary; but they are, nevertheless, included within the building. The entire area enclosed and roofed over comprises no fewer than 772,784 square feet, or about 19 acres; thus presenting an edifice about four times the size of St. Peter's, at Rome, and six times that of St. Paul's. We have already described the principal entrance at the south front. Besides this, there is one at each end, and, at convenient intervals, no fewer than fifteen places of egress. The horizontal measure of 24 feet, which formed a leading feature of the design of the Building Committee, is also preserved in the present plan. The avenues into which




THE UNITED STATES' DEPARTMENT.

the building is divided are formed by hollow cast-iron columns, 24 feet apart, which rise in one, two, or three stories respectively. In the lower story these columns are 19 feet high, and in the two upper ones 17 feet. Between the different columns short bars of iron, 3 feet in length, called "connecting pieces," from the use to which they are applied, are employed as supports to the girders in horizontal tiers, dividing the building, at its greatest height, into the three stories to which we have already referred. The girders, of which, some of cast, and some of wrought-iron, are all of the same depth, namely, 3 feet, with the exception of four; an arrangement by which the horizontal lines are preserved throughout.

The first impression conveyed to the mind of a visitor, inexperienced in the science of architecture, on entering the building, is a sense of insecurity, arising from the apparent lightness of its supports as compared with the vastness of its dimensions. But this feeling is soon dissipated when he is informed how severely the strength of every separate part has been tested, and with what extreme care the connexion of all the supports with each other has been considered, so as to present the greatest possible combination of strength. The ratlines of a ship of war, and the wires of a suspension bridge, may have little retentive power *per se*, but when judiciously connected with other supports, offer a resistance which a superficial observer would be little likely to understand. The lightness of its proportions indicates, at a glance, the nature of the material which forms the main supports of the building; and whilst those which are vertical consist entirely of cast-iron, the horizontal "connecting pieces" and girders are constructed both of wrought and cast-iron. Of wrought-iron 550 tons have been employed; but of cast-iron Messrs. Fox and Henderson have used no fewer than 3500 tons. The whole of the roof above the highest tier or story of iron frame-work, consists of wood and glass, and the external enclosures and face-work are composed, for the most part, of the same materials. In the entire edifice there have been employed 896,000 superficial feet of glass, and, including the flooring, 600,000 of wood. In those parts of the building which are two or more stories or tiers in height, the upper tiers do not support galleries, being only intended to give additional stability to the columns. The highest tier is in all cases devoted to the support of the roof; an arrangement which forms a rather remarkable feature of the edifice. Among other striking examples of the ingenuity of the originators and constructors of the Crystal Palace is the ridge-and-furrow roof, by which the rain water is distributed into equal portions, and all ordinary chances of overflow averted; and the peculiar formation of the floor, which is a "trellised wooden pathway," with spaces between each board through which, on sweeping, "the dust at once disappears, and falls into the vacuity below." It may also be thoroughly washed without discomfort, for the water disappears as fast as the dust through the interstices; and the boards become fit for visitors almost immediately afterwards. There is one drawback on its adoption, however, of which most visitors to the Exhibition must have had experience; wherever it is laid transversely it is extremely troublesome to walk over, be the boards ever so evenly placed. Into technical minutiæ connected with the erection of the building, and the simplification of labour by its constructors, it is no part of our design to enter. Those who may be interested in such details, will find them duly set forth in the official records of the Commissioners. Many of them deserve praise for their ingenuity; and the speed enforced upon Messrs. Fox & Henderson, in the construction of the Crystal Palace, is the

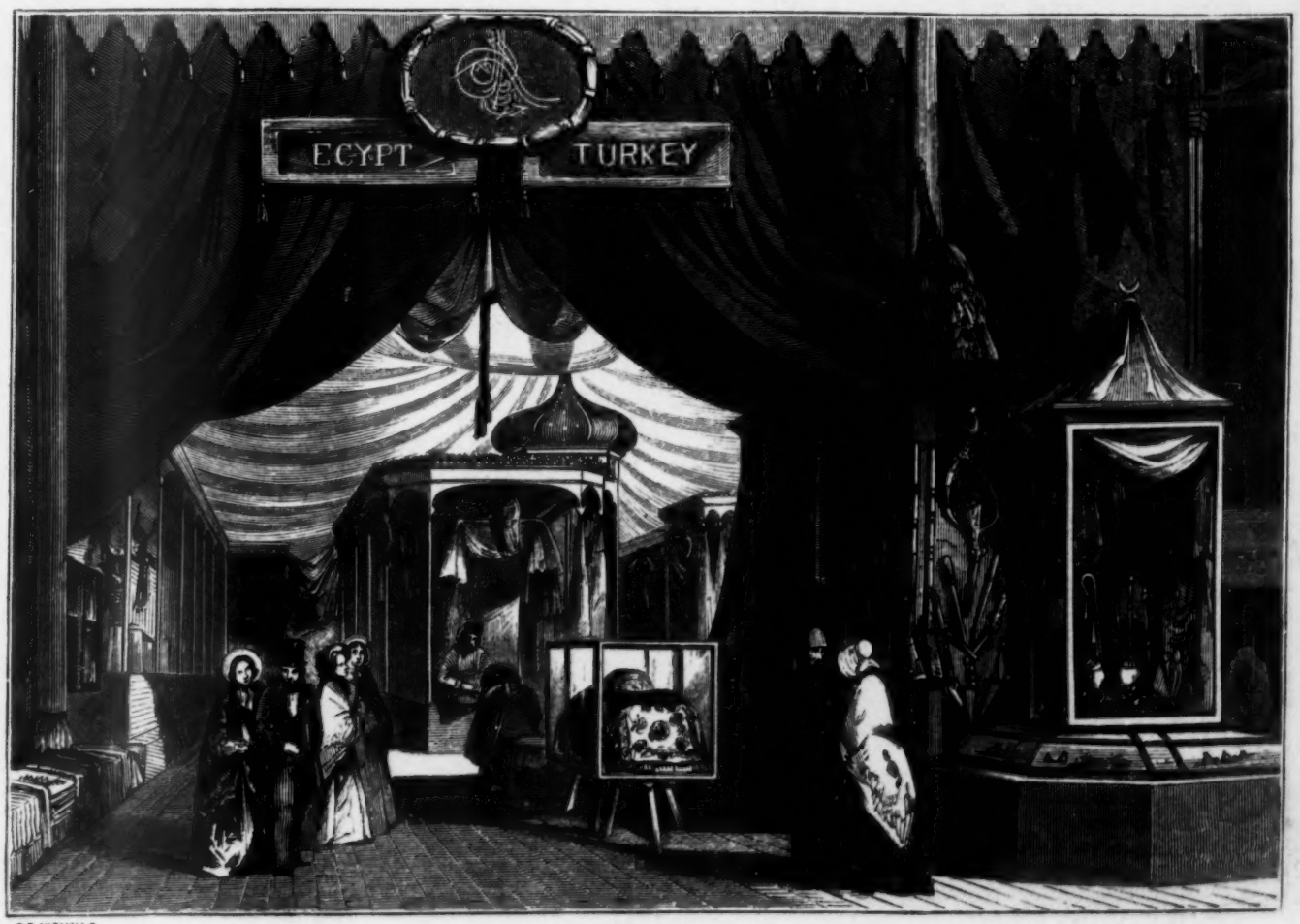


THE HALL OF THE ZOLLVEREIN.

less to be deplored, as it necessitated experiments which have created important facilities for the builders of future edifices of this description. There are, however, some details yet to be recorded, without which the present sketch, although addressed to the general reader only, could hardly be considered complete. The total area of the ground floor is, as we have already stated, 772,784 square feet, and that of the galleries, 217,100 square feet. The extent of the latter is nearly a mile. The total cubic contents of the building are 33,000,000 feet; there are nearly 2300 cast-iron girders, and 358 wrought-iron trusses for supporting the galleries and roof; 30 miles of gutter for carrying water to the columns; 202 miles of sash bars; and 900,000 superficial feet of glass.

The decoration of the Exhibition of the Industry of all Nations was entrusted to Mr. Owen Jones, and some apprehensions were entertained, in the first instance, that the combination of deep blues, reds, and yellows, would produce too glaring an effect upon the eye. Mr. Jones has, however, by toning down his colours, and calculating the effect of a long perspective upon them, produced a result which has met with very general approbation. The outside of the building, which has not afforded him the advantages presented by the perspective of the interior, has not been considered quite so successful. At the east and west ends considerable spaces have been enclosed for the exhibition of objects, the weight and dimensions of which precluded their admittance within; among them, large blocks of marble, stone, slate, coal, asphalte pavements, and garden and monumental ornaments. At the western end, and considerably beyond the recognised precincts of the Exhibition, is the fine colossal model for a statue of Richard Cœur de Lion, of the Baron Marochetti. About 155 feet from the north-west angle is an engine-house, 96 feet by 24, for generating the steam which gives motion to the various machines which require to be exhibited in operation. The external appearance of this structure is similar in character to that of the main edifice. It contains five boilers, of 150 horse power, and a large tank, serving as a balance head to the water supply. With this is connected a six-inch main, which runs completely round the Exhibition, on which, at intervals of 240 feet, are placed fire-cocks; and, at different points in its circuit, 16 four-inch branch pipes supply the water requisite for the purposes of the building. The mains, which run along the north and south sides of the building, are connected across the transept by a five-inch main, from which, near the centre of the building, pipes branch out for the supply of the various fountains erected on the central line of the nave; nor has the more substantial convenience of the visitors been overlooked; large refreshment rooms and counters, with corresponding waiting-rooms, have been provided around the trees at the northern extremity of the transept, and adjoining the open courts, at the eastern and western ends. The official business of the Exhibition demanding the services of a large staff of clerks, ample accommodation has been provided for them in offices placed on each side of the southern entrance; whilst, for money and check-takers, venders of Catalogues, etc., a considerable space has been appropriated at the eastern and western extremities of the building, as well as on each side of the principal entrance.

Although all objections to the use of the site in Hyde Park by the Commissioners vanished as the building advanced towards completion, they had been compelled to bind themselves by a deed of covenant to remove it, and resign the ground into the hands of the Commissioners of Woods and Forests, within seven months after the close of the Exhibition. This agreement rendered an appeal to parliament indispensable. After much discussion, in both houses, and elsewhere, a respite of one year has been granted; an arrangement which appears to have been perfectly satisfactory to all, save a few dissentients who either reside or possess property in the immediate neighbourhood. Mr. Paxton's notion from the



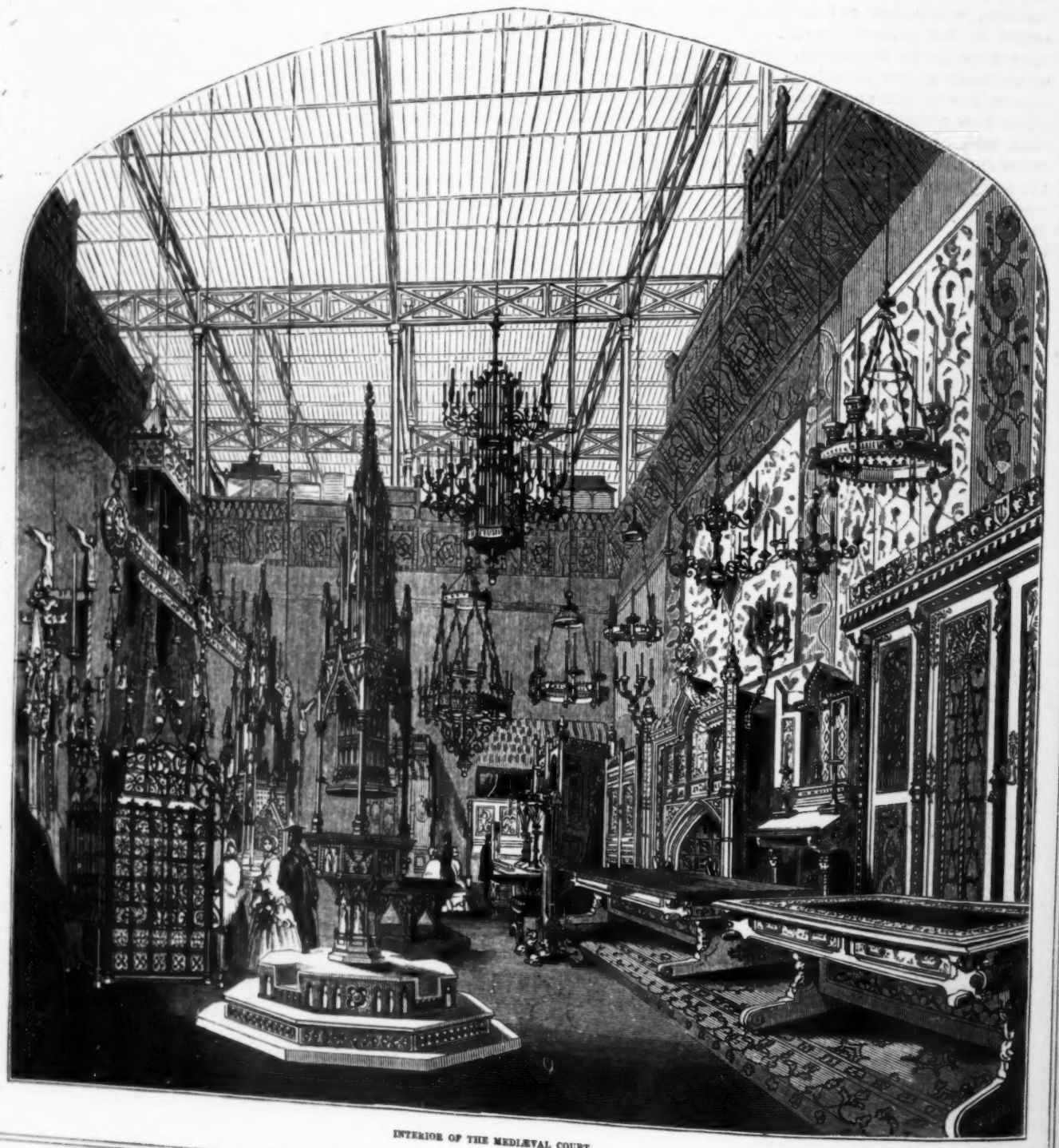

C.P.NICHOLLS.

ENTRANCE TO THE TURKISH DEPARTMENT.

first appears to have been to convert it into a winter garden when it shall have answered its present purpose.

Whatever credit may be claimed by the Executive Committee, much is due to the contractors, Messrs. Fox and Henderson, for the almost superhuman exertions which were made by them to enable the commissioners to open the Exhibition on the 1st of May. Such was the extraordinary eagerness of the public to be present at its inauguration, that upwards of 40,000*l.* of season tickets were disposed of on the 29th of April; and but for the restriction that the holders of season tickets only should be admitted to this ceremony, the place would doubtless have overflowed with visitors. It is not our intention to enter into minute details of the circumstances which attended its inauguration; they were in every respect worthy of the occasion. It was opened by Her Majesty in person, accompanied by the Royal Family, and attended by the members of her cabinet, and by all the officers and ladies of her court. So soon as the music which hailed her entry had ceased, H.R.H. Prince Albert, as President of the Royal Commissioners, read a report of their proceedings since their appointment. This manifesto mentions that "for the suggestion of the principle of this structure, the Commissioners are indebted to Mr. Joseph Paxton, and expresses a hope that the undertaking, which has for its end the promotion of all branches of human industry, and the strengthening of the bonds of peace and friendship among all nations of the earth, may, under God's blessing, conduce to the welfare of Her Majesty's people, and be long remembered among the brightest incidents of her peaceful and happy reign."

To this address, Her Majesty returned a most gracious answer, and the Archbishop of Canterbury having invoked the blessing of the Almighty on the undertaking, the ceremony terminated with the performance of the Hallelujah chorus by the united choirs of the Chapel Royal, St. Paul's, Westminster Abbey, and St. George's Chapel, Windsor. The procession included all the persons who had been officially engaged in the work; the royal and foreign commissioners, Her Majesty's ministers, the whole of the lords and ladies of the court in waiting, and the foreign ambassadors. The vast but elegant proportions of the building, the richness and tastefulness of



INTERIOR OF THE MEDIÆVAL COURT.

the costumes, and the large number (25,000) of well-dressed persons assembled on the occasion, rendered its inauguration one of the most imposing sights that had ever been witnessed in this country. But it is not in her regal capacity alone that Her Majesty has deigned to honour the Great Exhibition with her countenance. Day after day, accompanied by her children, and often at much personal inconvenience, has she flattered the various exhibitors by careful examinations of their productions; until it may fairly be presumed that there is scarcely one of her subjects who has more thoroughly inspected all that is worthy of attention within its walls than she has done. Whatever may have been the weather, or however crowded the interior, Her Majesty has devoted, almost daily, until the close of the session of parliament released her from attendance in London, several hours to visits to the Crystal Palace; inspecting each department in succession, and selecting from many of them such objects as gratified her taste, or were, for other reasons, considered to possess claims upon her attention.

On entering the building, for the first time, the eye is completely dazzled by the rich variety of hues which burst upon it on every side; and it is not until this partial bewilderment has subsided, that we are in a condition to appreciate as it deserves its real magnificence and the harmonious beauty of effect produced by the artistical arrangement of the glowing and varied hues which blaze along its grand and simple lines. After passing through the southern entrance, the whole extent of the transept, interrupted only by the magnificent glass fountain of Messrs. Osler, and the groups of sculpture and tropical plants and trees, that are intermixed throughout, flashes on the eye more like the fabled palace of Vathek, than a structure reared in a few months by mortal hands. On either side, as well throughout its centre, are ranged groups of statuary by Baily, MacDowell, Foley, Marshall, Lough, Bell, Marochetti, Wyatt, Watson, Weekes, Hollins, Legrew, Earle, and other well-known English sculptors. Forming the centre, or nearly so, of the entire building, and dividing alike the transept and the nave, rises the gigantic fountain of Messrs. Osler, the culminating point of view from every quarter of the building; whilst at the northern end the eye is relieved by the verdure of tropical plants and the lofty and overshadowing branches of forest trees.

On the right, looking from Messrs. Osler's glass fountain up the Eastern Division of the Nave, towards the American organ and its enormous eagle, a combination of splendours bursts upon the sight of overpowering magnificence. Here, as in the Transept, the objects which first attract the eye are the sculptures, which are ranged on every side; some of them of colossal size and of unrivalled beauty, by Kiss, Simonis, Monti, Du Seigneur, Duchesne, Muller, Schwanthaler, Powers, and others. The Western Division of the Nave, devoted to the products of England and her Colonies, if less showy, on a superficial view, than its rival, has much of sterling merit to recommend it. Here, too, are interspersed statues, fountains, mirrors, organs, and other large ornamental objects.

Crossing the Transept, and pursuing our course to the left, we enter the western division of the nave. We have here the Indian Court, Africa, Canada, the West Indies, the Cape of Good Hope, the Mediæval Court, and the English Sculpture Court, including works of Gibson, Baily, Mac Dowell, Foley, Carew, Marshall, Behnes, Hogan, Bell, Jones, Stephens, Thornycroft, Watson, etc. To these succeed Birmingham, the great British Furniture Court, Sheffield, and its hardware, the woollen and mixed fabrics, shawls, flax, and linens, and printing and dyeing. The long avenue leading from the Mediæval Court to the end of the building is devoted to general hardware, brass and iron-work of all kinds, locks, grates, etc.; whilst behind it, and parallel with it, but occupying three times its breadth, is the department for agricultural machines and implements. At the back of this division is the long narrow gallery occupied by the mineral products of England. Passing the small compartment of glass which runs transversely under the great organ gallery, across the nave, we have the cotton fabric and carriage courts, leather, furs, and hair, minerals and mineral manufactures, and machinery; including cotton and woollen power-looms in motion. The next is the largest compartment in the building, comprising machinery in motion, flax, silk, and lace, rope-making lathes, tools, and mills; minerals and mineral manufactures, furniture, marine engines, ceilings, hydraulic presses, steam hammers, fire engines, etc. Then follow paper and stationery; Jersey, Ceylon, and Malta, with the Fine Arts Court behind them; railway and steam machinery in motion; building contrivances, printing, and French machinery, occupying the whole of the last compartments on both sides the nave, as well as those which face the transept. Crossing to the left of the Crystal Fountain, we have Persia, Greece, Egypt, and Turkey, Spain, Portugal, Madeira and Italy, musical instruments, and chemicals; France, its tapestry, machinery, arms, and instruments, occupying two large courts; Belgium, her furniture, carpets, and machinery; Austria, with her gorgeous furniture courts, and machinery furniture; the Zollverein, with its octagon room, the most tastefully-arranged compartment in the building; North of Germany and Hanse Towns; Russia, with its malachite doors, vases, and ornaments; and the United States, with its agricultural implements, raw materials, etc., occupying all that part of the nave which terminates with its organ, if we except a small gallery on the north-east side, devoted to English paper-hangings. From this extremity of the building, and from the organ gallery more especially, the finest *coup d'œil* of the nave and its adjoining galleries may be obtained.

Crossing once more the nave on our return, we pass from the United States to Sweden, part of Russia, Denmark, another division of the Zollverein, Russian cloths, hats, and carpets, Prussian fabrics, Saxony, and the Austrian sculpture court; Austria runing back side by side with Belgium, the whole way. Next succeeds another division of France, with its splendid frontage of articles of *virtu* and ornamental furniture, its magnificent court for plate, bronzes, and china; its tasteful furniture, and carpets, its jewels, including those of the Queen of Spain; its laces, gloves, and rich embroideries; Switzerland, China, and Tunis, terminate this half of the nave.

Among the more striking objects in the south-eastern gallery, in the British half of the nave, are the silks and shawls, abutting on the transept; lace and embroideries, jewellery, and clocks and watches; and behind them military arms and models, raw produce, substances used as food, and chemicals. Traversing the gallery for naval architecture, by the organ, we have philosophical instruments, civil engineering, architecture and building models, musical instruments, anatomical models, glass chandeliers, decorations, etc.; china, cutlery, and animal and vegetable manufactures, and china and pottery above the left side of the northern part of the transept. On the opposite side, in the north-eastern gallery, are perfumery, toys, fishing materials, miscellaneous articles, wax flowers, stained glass, British, French, Austrian, Belgian, Prussian, Bavarian, and American products.

Clear passages under the galleries, of eight and ten feet broad, run the whole length of the building. Upon the extreme north and south sides, there are also longitudinal passages of similar width; the former interrupted by the offices of the commissioners and the entrances, and the latter by the refreshment rooms. With the exception of the offices, staircases, entrances, refreshment courts, and the various avenues and passages, including the transept, the whole of the ground-floor and galleries are available for exhibitors. As we have already shown, foreign countries, including the United States of America, occupy the east side of the transept above and below; whilst the United Kingdom, the East Indies, and the British Colonies are confined to the west side; with the exception of the United Kingdom, which extends into parts of the north and south galleries, on the east side of the transept. The productions of England and her Colonies occupy thirty separate sections. Of the four main departments into which it is divided, machinery occupies the north side, raw materials and produce the south side, and manufactures and the fine arts the centre. Along the central passage, to the west of the transept, a frontage on each side, of seven bays, or 168 feet, is devoted to the production of the Colonies.

In retiring from the contemplation of this magnificent edifice, the extraordinary expedition with which it was constructed must be regarded as one of the marvels of the age.

The tenders of the contractors were not, it is stated, accepted by the Royal Commissioners until the 26th of July, 1850; the possession of the site was only obtained on the 30th of the same month, and the first column was not fixed until the 26th of September, leaving only seven months for its completion. When we remember the elaborate calculations that were necessary before the iron and wood-work of the building could be put in hand, the machines for economising labour that had to be devised and manufactured, and the contracts for materials to be entered into, and the thousands of hands that had to be set to work, the celerity with which the building was completed is one of the most remarkable features of its history.

In the sketch which we have here given of the history of the Great Exhibition, from its origin to the present time, we have confined ourselves exclusively to facts; having carefully avoided making it the vehicle of opinions of any kind. This restriction, and the limited amount of space at our disposal, have prevented us from entering upon many topics which might otherwise have diversified our narrative, and relieved the monotony inseparable from the compression, into a few pages, of the great body of facts we have been called upon to enumerate. All questions inviting discussion would have been out of place in a narrative like this, which aims simply at presenting a brief, but faithful, history of one of the most splendid and remarkable undertakings that has ever been attempted in this or any other country. We have left all controversy on the plans and arrangements of the Royal Commissioners, and the officials with whom they have associated themselves, to the *Art-Journal*, without the aid of whose staff it would have been impossible for us, or, indeed, for any one else, to have produced the present volume, at anything like the price at which it is now published. With the composition of the juries, or the principle on which they arrive at their verdicts, and all the topics to which such an enquiry would of necessity conduct us, we shall have nothing to do on the present occasion. The *Art-Journal* has displayed no want of courage in dealing with such subjects, or in protecting the interests of the great body of British exhibitors from the effects of that overstrained courtesy which seems to consider that the rights of hospitality demand sacrifices on the part of their English competitors, which are alike inconsistent with reason or with justice. We have, moreover, no official knowledge of the manner in which the respective prizes have been awarded, and possess, therefore, no correct data for speculation on the subject; much will depend not only on the impartiality, but competency of the various jurors for the duty they have undertaken, and their perfect freedom from national jealousy or bias of any kind. Whether or not this great enterprise will be productive of the unmixed good which has been anticipated from its present success, its effects on the general trade and commerce of the country cannot have been as injurious as some persons profess to think; but it may be questioned if it have not benefited some classes at the expense of others. How far the glut on the English market, of all kinds of ornamental goods, when the Exhibition has closed, may be atoned for by the increased stimulus which their excellence may have given to the British manufacturer remains to be seen. The question has been often asked, what is to be done with the Crystal Palace; but the graver inquiry would seem to be, what is to be done with its contents? A very large proportion of them will, in all probability, be sold for what they will fetch; and if so, with what effect upon the trade of the British metropolis?—A partial injury at most: whilst the benefits arising out of the Exhibition are certain to prove both important and permanent. It will encourage us in the prosecution of those arts in which we are in the ascendant, and show us our weakness in those branches of industry in which we may be behind our neighbours. To be aware of our deficiencies is the first step towards amending them; and there is no maxim safer than that which teaches us not to undervalue our rivals: our Industrial Exhibition will have had this good effect at least.

The extent to which this congress of the world's genius and industry has already promoted the objects of civilisation and of peace, may be seen in the cordial feelings with which England and France are now inspired towards each other; and the noble spirit of emulation, devoid of its former rancorous prejudices, which it has generated between them. We need scarcely refer more particularly to the splendid and cordial reception given by the great body of savans and men of science of France to a large assemblage of English gentlemen (most of them identified in some way or other with the Exhibition), at the Hôtel de Ville of Paris, in the early part of August; and the strong and grateful impression it has left upon the minds of all who had the opportunity of participating in it. So noble a demonstration of mutual good feeling cannot fail to form an era in the histories of both countries; realising, as it did, so completely the language of Beranger's charming song, written when the prejudices and antipathies of the two nations were at boiling heat:—

"J'ai vu la Paix descendre sur la terre,
Sémant de l'or, des fleurs, et des épis,
L'air était calme, et du dieu de la guerre,
Elle étouffait les foudres assoupis.
'Ah!' disait-elle, 'égaux par la vaillance,
Français, Anglais, Belge, Russe, ou Germain,
Peuples formez une sainte alliance,
Et donnez-vous la main!

"'Oui, libre enfin, que le monde respire,
Sur le passé jetez un voile épais,
Sémez vos champs aux accords de la lyre,
L'encens des arts doit brûler pour la paix.
L'espoir riant au sein de l'abondance,
Accueillera les doux fruits de l'hymen.
Peuples formez une sainte alliance,
Et donnez-vous la main!'"

The Art-Journal
ILLUSTRATED
of the
INDUSTRY
of all
nations

THE Works of Mr. ALDERMAN COPELAND, for the manufacture of PORCELAIN and EARTHENWARE are at Stoke-upon-Trent,—the principal town of the Staffordshire potteries: his London establishment is in New Bond Street. The artist who presides over the works is Mr. Thomas



Battam, whose taste, judgment, and experience have been largely exercised to secure for this manufactory the high reputation it enjoys, not only in England, but throughout Europe, in Asia, and in America. The list of the Alderman's productions comprises all classes of "goods"—from the statuary porcelain figure and the elaborately decorated vase, to the commonest article of earthenware—manufactured for exportation by tens of thousands. The compartment allotted to Mr. Copeland in the Exhibition cannot fail to be universally attractive,—not alone because of the grace and beauty



of the articles shown, but as exhibiting our progress in a class of art upon which much of our commercial prosperity must depend. The collection will be carefully examined, and by foreigners especially, who will find much to admire, and much



that will by no means suffer in comparison with the best productions of Dresden and Sèvres—always bearing in mind that at these Royal works objects are occasionally produced at national cost: such as those now to be found upon the stalls allotted to these famous factories; and that to expect private enterprise to enter into competition with them would be neither reasonable nor fair. At the same time it is only

right to say, that Mr. Copeland challenges a comparison between his productions and those of either Dresden or Sèvres—in so far as concerns articles made especially for trade—and that from such comparison he does not shrink as regards either the materials, its ornamentation, or its price. We have devoted to the works of Alderman Copeland a larger space than we shall be able to accord generally even to manufacturers of the first order; but his works are very numerous and excellent, and although we assume to have selected the best, we have left unrepresented a mass of interesting and beautiful productions. For instance, out of forty statuettes in statuary



porcelain, we engrave but two—the "Sappho," after Theed; and the "Bacchus and Ino," after Foley: setting aside the "Sabrina," after Marshall; the "Indian and the Negro," after Cumberworth; the "Venus," after Gibson, and others of great merit and beauty formed in this valuable material. The tazza, called "THE DOVE TAZZA," which commences the preceding page, is a superb ornament, peculiarly adapted for general purposes of elegant decoration; it is



executed in fine porcelain: the doves, from the celebrated doves of the Capitol, together with the festoons of flowers, and the embossment generally, are richly gilt. On the same page,



are a PINE-STAND, formed of the foliage of the pine, and a BRACKET, called the IVY BRACKET. The EWER AND BASIN which commence this page are in the Greek style, with outlines after Flaxman. The statuette of SAPPHO is from the



original, by M. Theed,—an artist of high ability,



who has been for a long time resident in Rome.

The figure is, we believe, the largest yet



attempted in this style of Art-manufacture, being



about thirty-four inches high. The PANEL FOR



a FIREPLACE, is one of a series of admirable

designs in this class of manufacture, for which this house is so justly eminent: the foliated scroll panels and works are enamelled on a gold ground, the centre subjects in colours on black,



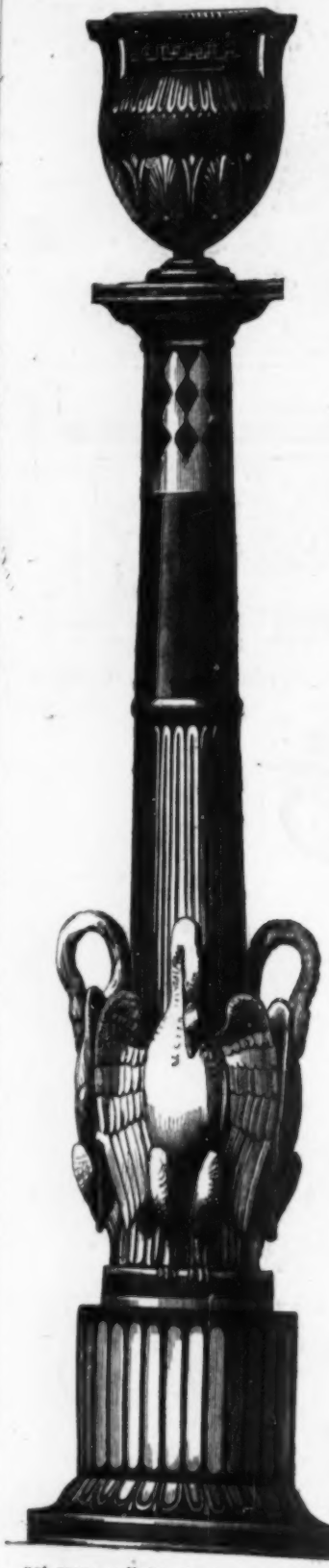
and the outer borders enriched with chased and burnished gold, relieved with blue: the effect is



extremely rich and harmonious. The concluding object on the second page is a JUG of Etruscan

form, graceful in outline, and ornamented with floriated decorations and antique enrichments.

The first subject on the third page is a BRACKET, called the "Cupid Bracket." It is followed by a TRIPOD FLOWER-STAND, a very meritorious production, and one which, with reference to its size as well as merit, we have



not seen equalled in the beautiful material of which it is composed, viz., statuary porcelain; there is much classic elegance in this design, and the execution of its components is, in the highest degree, satisfactory. Following this is a VASE of much beauty: and on the succeeding columns are pictured, first the "Bacchus and Ino," of Foley—a very triumph of Art;

and next a GROUP OF OBJECTS FOR THE CONSERVATORY, consisting of Vases, Flower-pots, and Pedestals for the same. The uses to



which these useful ornaments are intended to be applied require no explanation; it is sufficient to point out their merits as elegant



luxuries for the wealthy. The first engraving on this page is a VASE and PEDESTAL, of blue and white porcelain, standing together



about five feet high; the proportions of the column have been well studied, and the base of a triangular form, exhibits at each angle

a Stork of considerable dimensions. These objects are succeeded by a TAZZA in the Italian style, a kind of AMPHORA, or water-bottle, of antique form and decoration, and by a GARDEN SEAT, the latter ornamented with a bas-relief of classically-designed figures. The last subject is a PANEL for a fireplace, simply but tastefully embellished with coloured designs: this ap-



plication of the plastic arts to domestic architecture, is now becoming very general in houses of a superior class.

In all the examples here brought forward there is undoubted evidence that the mind of the artist has been at work to accomplish the task of uniting beauty with utility, by a skilful adaptation of what may be gathered from the past to the tastes and requirements of the present generation, however varied and exacting.

We engrave on this page two beautiful objects contributed by M. Le Page-Moutier, of Paris,—a Fowling-piece and a Shield, both exquisitely wrought. The stock of the former is elaborated with designs, in which the ivy forms a prominent feature; the lock is chased, and represents a dog and a fox, and the barrel is also richly chased in vine leaves and grapes: the work is altogether worthy of the best period of the middle ages, when offensive weapons of all kinds seem to have been made as much for ornament as for use. The shield is an extraordinary piece of workmanship, chased by the artist Vecht in metal, in the boldest and most vigorous style.





The subject represented is the "Massacre of the Innocents," and the designs are copied from some of the best works of the old masters,—Raffaelle, Poussin, &c.; it seems, therefore, almost unnecessary to dilate upon what has emanated from such sources, the fountain of all that is great and noble in Art. The theme is one calculated to elicit no other feelings than those of horror and detestation, but it affords abundant scope for the display of bold action and most effective grouping. Unlike a field of military combatants, where man meets man in deadly struggle, and each feels that life or death depends, perhaps, on the strength of his own right hand, the rage and fury are here on one side only, the despair and agony on the other. Still there is no quiet submission—no resistless surrender of the little ones, to those who are executing the commands of the tyrant. It is this mingling together of men, women, and children, their variety of attitudes, induced by the difference of purpose which places them in action, the strength of arm that emboldens the warrior, the power of maternal love that animates the mother, which make any representation of the "Murder of the Innocents" a picture such as no other historical event can furnish. M. Le Page-Moutier has acquired as a manufacturer of the most costly and excellent fire-arms, swords, &c., the reputation of being among the first, if not the very first, in France; we visited his establishment a few months ago, when a large variety of his productions were submitted to our inspection; the only regret we felt on the occasion was, that so much talent and labour should be bestowed on the art that destroys, instead of upon that which assists to preserve mankind, and to elevate the moral and social condition of humanity.

The establishment of MR. HANDYSIDE, of Derby—the "Britannia Foundry"—is principally represented by the elegant Iron VASE which we engrave. It is of very large size and elegant character. The body of the Vase is decorated with an elaborate interlaced design, which we

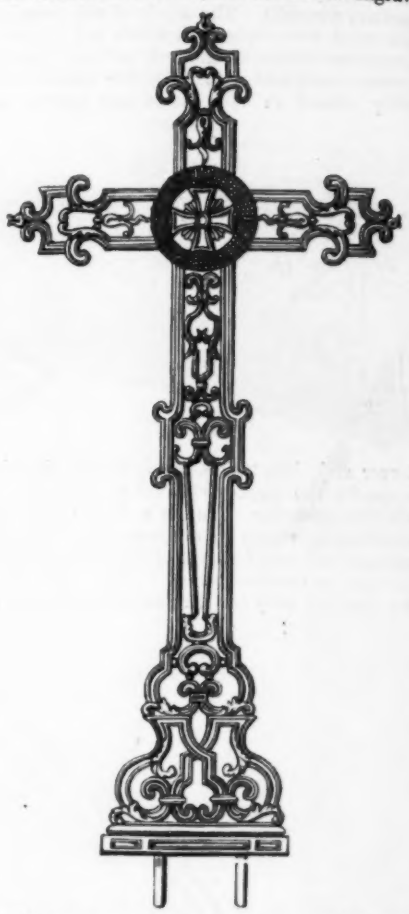


have engraved above it. The base is an octagon, having eight open-work screens hanging in front of the pedestal, which give singular lightness and elegance to the entire object. As an example of the taste and improvement which characterises the iron manufactures of our own



country, we believe our readers will consider this work deserving of much attention: it is an excellent design, as excellently worked out, and reflects credit on the establishment from which it has emanated—one that from the magnitude of its operations is second to none in England.

Among the specimens of excellent iron-work contributed by M. OVIDE MARTIN of Paris, are some beautiful CROSSES, of which we engrave



two, chiefly as suggestions in ornamental design for our own manufacturers. They are charac-



terised by much lightness and elegance of outline, while the main portions are "filled in" so as to add to the general richness of the design.

The appended engraving is of the plinth of a CANDELABRUM, manufactured by M. BROCHON, Paris, for the Strasbourg Railway. It is of cast iron, and will be much admired for its elegant proportions, and its artistic details; the shaft rises in gothic flutes from a floriated base, which is again followed by ornamental work of a similar character, but varied in form and design, having fruit inter-



mixed with the leaves. The pedestal exhibits several projecting ornaments, terminating at the top by what would seem to be the heads of the panther. The whole column shows that much artistic taste has been expended upon its construction; it is of very considerable height, and altogether reflects great credit upon M. Brochon's establishment, which is one of the most important, for iron-work of all kinds, in Paris.

Munich, famous for its school of PAINTING ON GLASS, contributes no example of it to the Exhibition; the fame of Bavaria in this department of Art is upheld only by Messrs. KELLNER, of NUREMBERG, who contribute a copy of the "Volkhamer Window,"—the glory of the Lorenzo Kirche, of that renowned city. It is not known who composed this votive offering of the Volkhamer family, but the general opinion seems to be that when the design was decided upon, several artists assisted in preparing it. The figure-subjects are taken from the Old and New Testaments. The figures kneeling at the lower portion of the window represent the various members of the Volkhamer family. The minor divisions are filled up with florid architectural ornaments and scriptural illustrations; and in the upper compartment is represented the Holy Trinity, surrounded by a choir of angels. The dimensions are 30 feet by 12 feet; we engrave only a part of it. In this work, whether we regard its technical superiority, the richness of its composition, or the extraordinary blending of colour which it presents, all has been achieved which



could possibly be expected even from the gifted days when it was created. It was a deep sense of these excellencies that induced M. Stephen Kellner to make a copy of the window, as faithful as possible, both in drawing and colour; and all who have seen the beautiful original, must consider that he has succeeded to admiration. He is one of the sons of Jacob Kellner, of Nuremberg, whose family are much renowned as glass-painters, and have produced some of the most beautiful specimens of modern art. They are thoroughly acquainted with the style and characteristics of the middle ages, as the many excellent copies they have executed testify. Their prices are very moderate, being from twelve to fifteen florins (20*s.* to 25*s.*) per square foot, according to the nature of the design. Their establishment in Nuremberg,—which we visited in the summer of 1850—is well worthy the attention of church-builders, and, indeed, also of private gentlemen who desire to decorate their houses.

The productions of Mr. W. G. Rogers, of London, in Wood Carving are by no means new



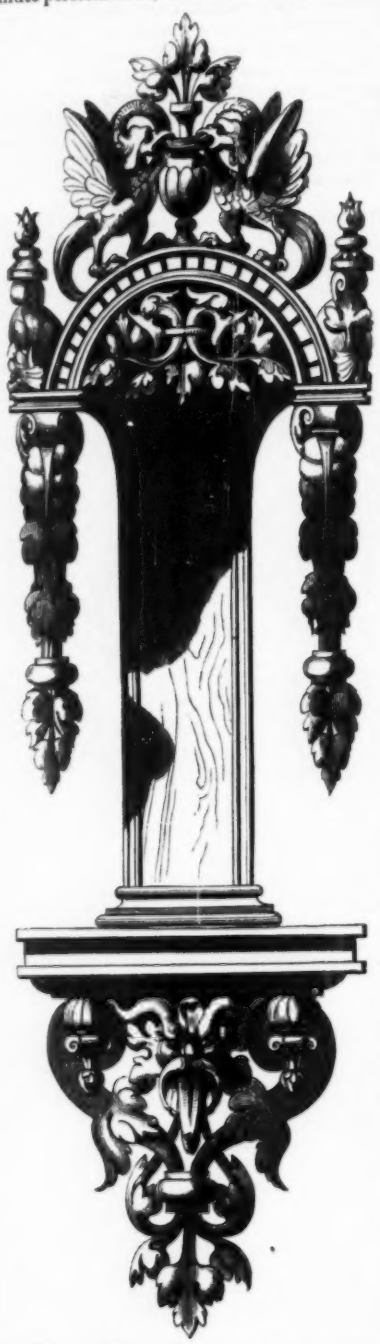
to our readers, comprising as they do the most perfect of modern efforts in this branch of art. Mr. Rogers's fame, as it is well known, rests mainly on his imitation and extension of the style



adopted by his great forerunner in wood-carving, Grinling Gibbons; but he has recently diversified his labours by adding to the works of the character described, such as may be truly called the *bijoux* of the art, consisting of small and



delicately finished objects, chiefly in box-wood, and in the Italian style. From among these minute performances, executed with the co-operation of his son W. Harry Rogers, as designer, we have



principally selected the illustrations of our great carver's contributions to the Exhibition; believing them to be not only interesting subjects to the general reader, but useful suggestions to the manufacturer. Upon the present page will be seen a carved Box-wood Bracket with canopy,



intended to receive a thermometer; two perforated Panels belonging to a work-table, composed of the foliated ornament; a Bracket in satin-wood; an Orange Cup, covered with subjects and inscriptions connected with the career



of William III.; and a box-wood Salt-cellar enriched with columns and elaborate sunk panels. The last subject is accompanied by its corresponding Spoon, which, from its ornamentation, we have deemed worthy of two separate views.



Continuing our illustrations of Mr. Rogers's



carvings, we here offer to our readers a selection of various objects, all of which are very perfect both in design and execution. The two oval MINIATURE FRAMES at the top of the page are in box-wood and in different styles. The first is a sim-



ple border of pinks arranged round a moulding and carved literally from nature; while the second is in the quaint conventional style which is generally known as "Elizabethan." Following these are four grotesque masks, which have an early Italian character, and have been converted by Mr. Rogers (for G. Field, Esq.) into BRACKETS,



by the addition of plafonds and masses of heart-shaped foliage. We introduce these four original conceptions, believing that they will prove prac-

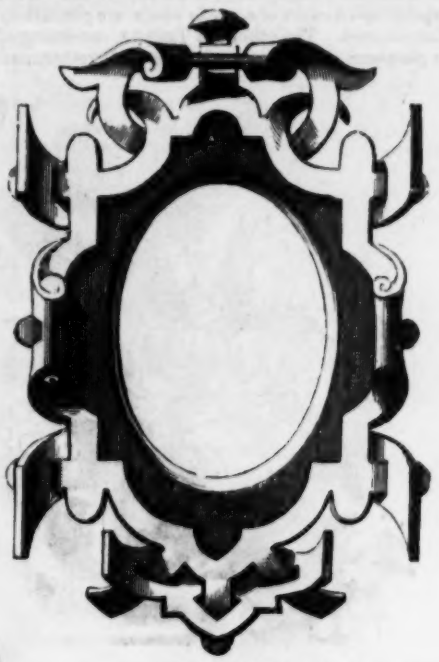




tically suggestive, because while in many styles of ornament the mask is a very prominent feature, it is rarely executed with the spirit and



vigour which are evinced by the present examples. The next subject, that in the centre of the page, is a large oval FRAME of the Venetian



school, made for the Hon. Arthur Kerr, and kindly lent by that gentleman for exhibition. The two remaining works here engraved are GROUPS OF STILL LIFE, intended for the decoration of dining-rooms.



Both are studies from original fragments by Grinling Gibbons, restored and extended; and are favourable examples of a style of art, the prosecution of which has mainly tended to raise Mr. Rogers's reputation to its present position. One is a NET,



in and about which fish and shells are arranged with studied negligence; as a finish to the whole, sprigs and flowers of aquatic weeds are plentifully introduced. The other is a TROPHY, consisting of a pheasant and a woodcock hung up together, and



accompanied by a profusion of fruit and flowers. The feathering of the birds' plumage, produced by a remarkably few touches, is eminently successful, and the eyes and general expression of the heads afford a striking contrast to those of some birds by the same hand, in which life is attempted to be portrayed. Mr. W. G. Rogers's most important contribution to the Exhibition (if magnitude be a criterion) is a carved frame, 11 feet high by 9 feet wide, boldly relieved in lime-tree, in the style of Gibbons. It is entirely composed of English fruits and flowers, mounted upon a moulding of polished walnut-wood. Of this frame we engrave the upper portion, which is admirably grouped, and in which appear many kinds of English flowers which Gibbons never introduced into his productions. In the centre of the page is the celebrated box-wood cradle, executed for her Majesty the Queen, and with the details of which our readers are already familiar. We conclude our selection from Mr. Rogers's works with engravings of three miniature frames of various designs. The first consists merely of a garland of different flowers,



bound by twisted ribbon, and placed round a simple bead moulding. The second is an oval frame, intended to receive miniatures of the Royal Family of this country. The design, which is surmounted by a regal crown, contains the letters V. A. R., monogrammatically arranged, and interlaced with the motto, "Dieu et mon Droit." The third and last subject is a small frame, in the style of the period of Elizabeth or James I. Here the curious strap ornament, which prevailed at that epoch, is made a good use of, and happily blended with cords supporting masses of fruit. It is with much satisfaction that we find Mr. Rogers offering so excellent a display of the perfection to which England has attained in the beautiful but long-neglected art of carving in wood. This art, unquestionably, owes no small portion of the excellence it has reached among us at the present time to the success which has attended his efforts, and to the example of his energetic perseverance and ability in pursuing it. There cannot be a doubt that many of the admirable specimens that our wood sculptors exhibit in the great Exposition may be traced, indirectly if not directly, to his influence. A large share of merit is







therefore due to a true artist who has been the means of again resuscitating an almost forgotten Art.

The COALBROOKE-DALE IRON WORKS, as might be expected, from the magnitude and high character of the establishment, are worthily represented in the Exhibition. The first of our examples is a GARDEN VASE, of cast iron, with masks and handles of novel design; it



stands on a marbled pedestal, measuring altogether about three feet in height, and is adapted for flowers or for a fountain. This is followed by another GARDEN VASE, with serpent handles, in



which is placed an earthen pot for flowers. The next object is an Elizabethan LOOKING-GLASS, two feet nine inches high, finished in white and gold, with branches for six lights; the pattern of this frame merits all commendation. Below this is an ornamental FLOWER-POT STAND, four feet high,



complete with the pots in china. The first two engravings on the next page are copied from an elegant VASE and PEDESTAL, in which floriated decoration and stags'-heads form the principal



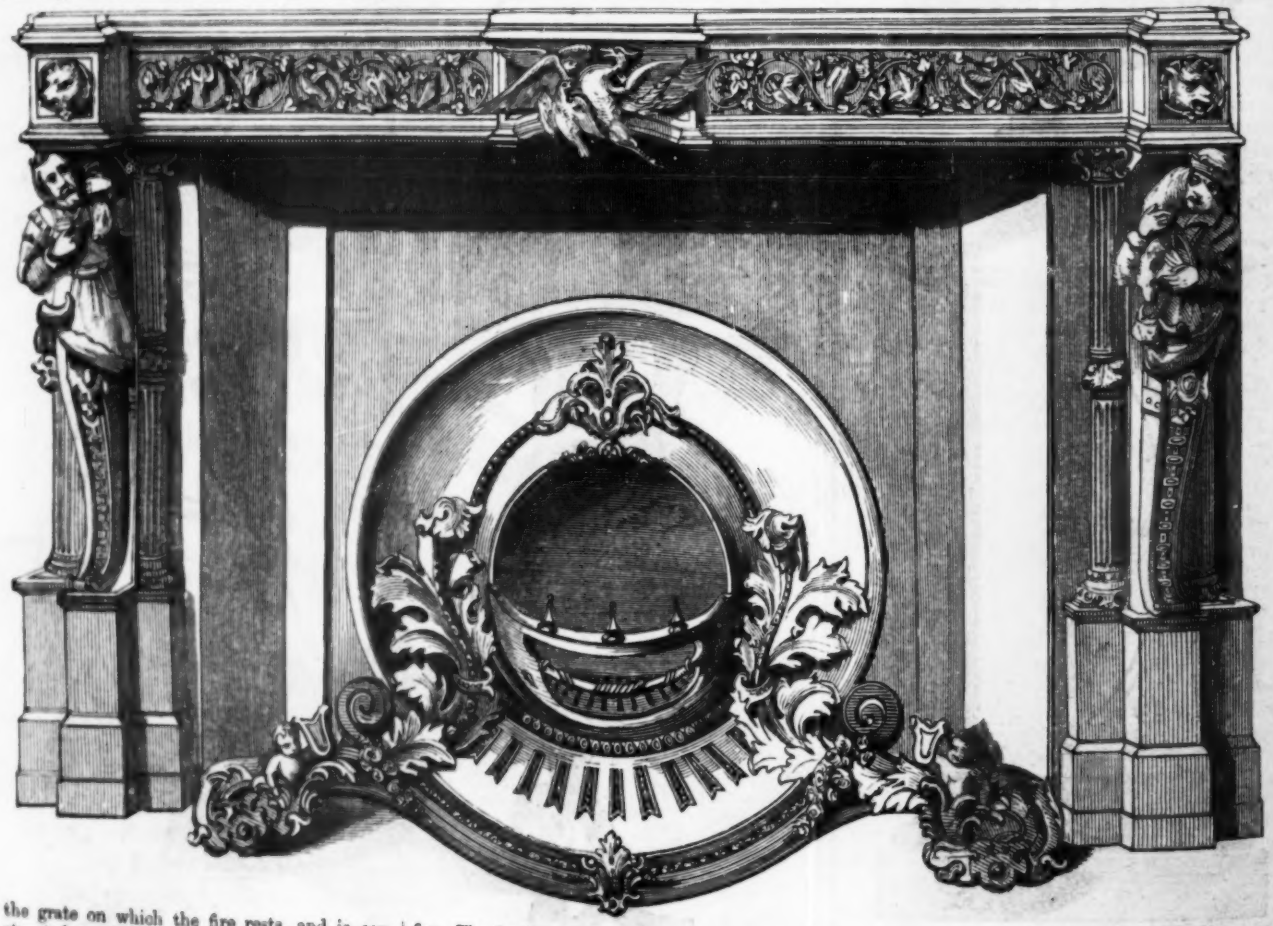
features of the ornament. But the most important contribution of the Coalbrooke-dale Company is an ornamental CHIMNEY-PIECE and GRATE,



seven feet high and four feet wide, with decorations illustrative of deer-stalking, boar-hunting, and hawking. The figures are of cast-iron gilt, and the mouldings are of imitation marble; the grate consists of burnished steel fronts and ornaments in bronze electro-gilt, and the whole is so

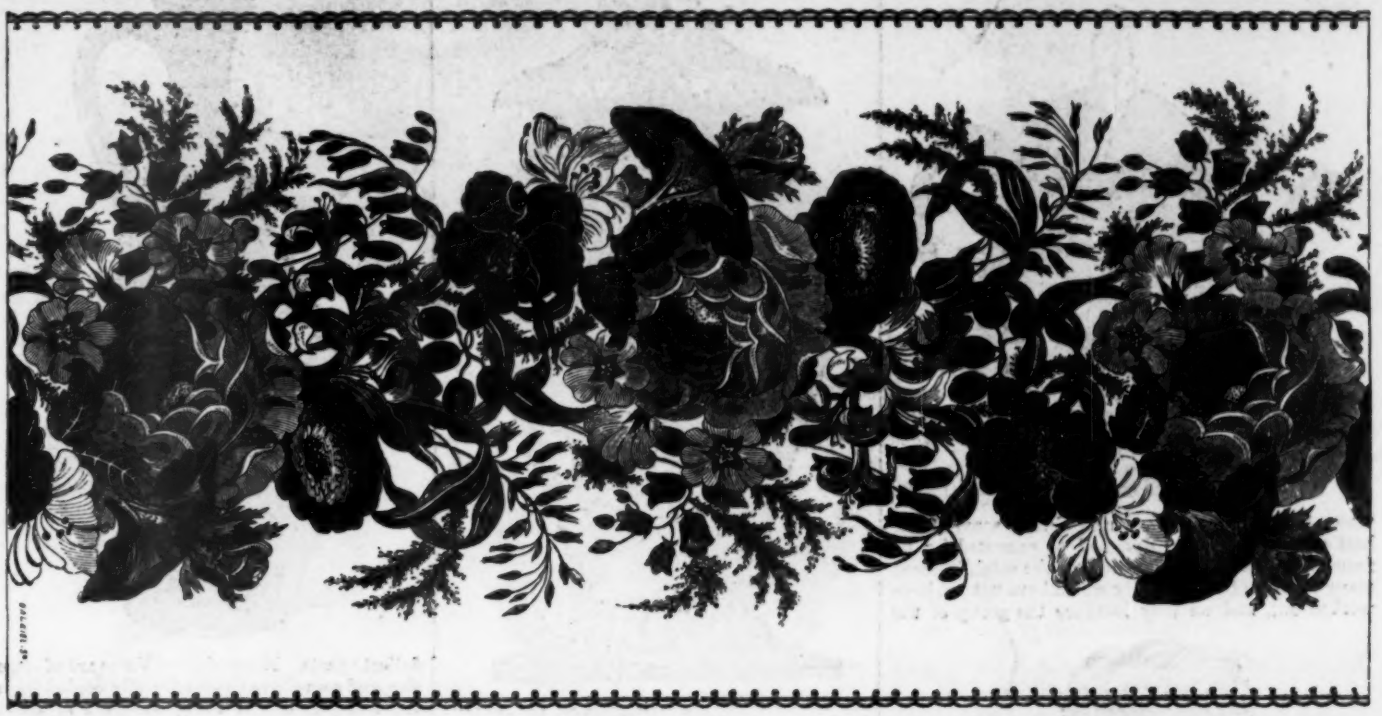


arranged that the ornamentation connects in one design the fender, ash-pan, and grate. The fire-brick for the back is in one piece, including the bottom of



the grate on which the fire rests, and is constructed to give the greatest heat with a small fire. The fender, ash-pan, and grate are removed in one piece, to afford greater facilities for the operation of sweeping the chimney. The entire work is a beautiful example of manufactured Art.

The COVENTRY "TOWN-RIBBON," of which we append an engraving, is the result of a town subscription, and may, we presume, be accepted as an example of the combined skill of several workers in the ancient and venerable city, famous for the fabric of ribbons since the commencement of the sixteenth century, or from even an earlier date. This specimen is exceedingly effective, creditable not alone to the designer, but to the various workmen engaged in its production; it "tells" well in black and white, a severe test for an article of this kind; but the reader will be pleased to imagine a large number of colours, harmoniously combined into a production of much grace and beauty. The ribbon is designed by M. CLACK (a pupil of the Coventry School of Design), and draughted by R. BARTON, requiring in its manufacture 24,000 cords and 10,000 cards.



An IRON BEDSTEAD, and CHILD'S COT, also of iron, contributed by M. DUFONT, of Paris, will attract attention from the rich and elaborate designs which they exhibit, especially the former object. This has a kind of frieze in basso-rilievo, running round one of the sides and the end, representing a hunting party; the flat terminating pillars are also similarly ornamented. The whole is of cast-iron, produced from a mould that brings out the figures and details of the design with remarkable sharpness and decision. The frame-work of the cot is very light and elegant, and the introduction of a young angel at its foot, as if keeping watch over the little sleeper, is a pretty idea: the basket and fringe are made of netted wool. We may, perhaps, be allowed to take an objection to the practical convenience of the bed, although we may unequivocally express approbation of its ornamental design.



Etruria—the celebrated establishment founded by JOSIAH WEDGWOOD, and where the knowledge of Bentley and the classic taste and genius of Flaxman, combined with his own ability, gave a world-wide reputation to its founder—has sent its *quota* of beautiful works through its present occupants, Messrs. WEDGWOOD & BROWN, who have reproduced some of the best articles originally designed or executed by its famous founder. There are still in the establishment many designs of high quality which have not yet been worked out, and we may instance the group of the





Infant Hercules strangling the Serpents, said to be the work of Flaxman, and now first made for the Exhibition in Hyde Park. The VENUS, which we engrave, is also produced for the first time



on the same occasion, as well as the CUPID; both charming figures. The entire series of works displayed by the present firm are of the



classic form and style of decoration, so well known to connoisseurs; the ground of each article being of a lavender tint, the figures and ornaments, in pure white clay in relief upon the surface, have the delicate and beautiful shades of the tint faintly appearing through the more



delicate parts. Many of these Vases are of large size, and some have figures directly copied from the antique; others being designed in strict accordance with those upon the Greek and Roman gems. Indeed, the Wedgwood imitations of these rare and costly articles have always been highly prized. There is much





simplicity in the general character of the floral and other ornament which decorate the sur-



face of these choice works; and we rejoice to see this eminent house again prepared to assert its position among the principal Art-manufac-



turers of the present day; attesting to the deserved character obtained for the establish-

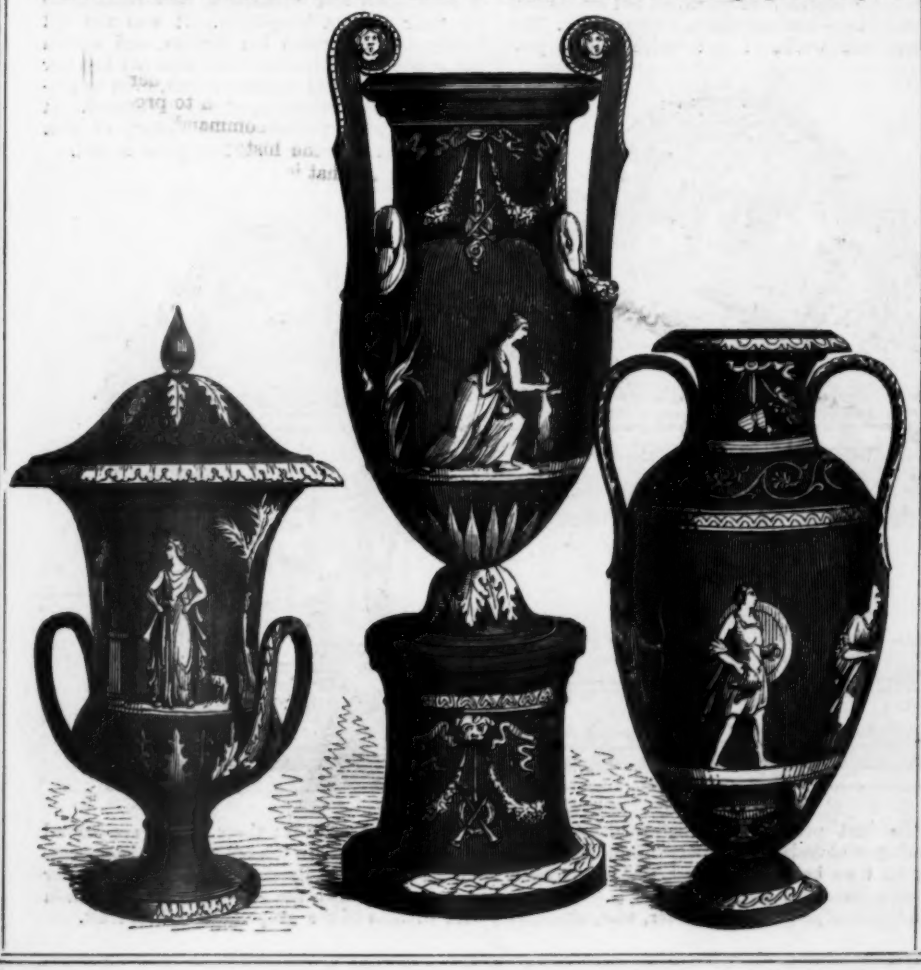


ment by the famous Josiah Wedgwood. These works are all carefully and beautifully executed, and deserve the high praise they will command; and the re-awakened attention which will be insured, to one of the most famed and tasteful of



English establishments, in connection with plastic art.

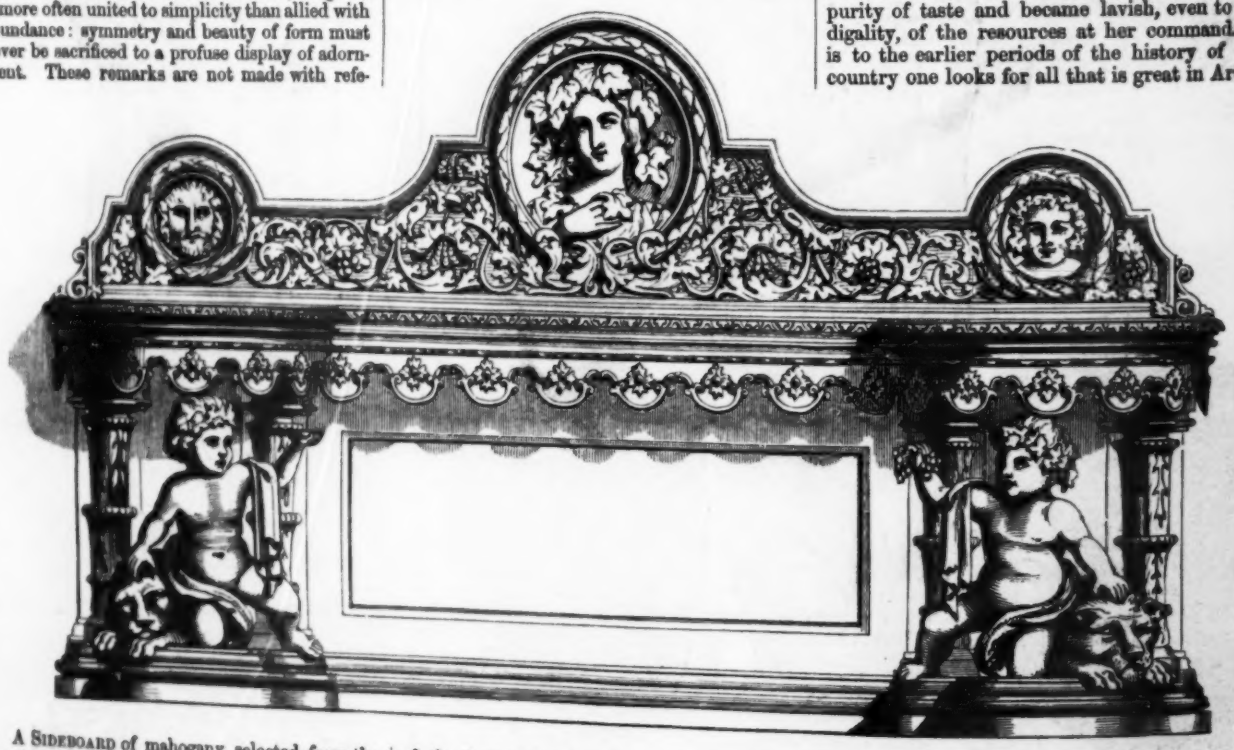




We commence this page with a group composed of CANDELABRA, TABLE-LAMPS, and a GAS-CHANDELIER, selected from a variety of articles of a similar description contributed by Messrs. SALT & LLOYD, of Birmingham. In all these objects the designer has had recourse to nature for the ornaments with which they are enriched. It would not, probably, be very difficult to point out where these ornaments might have been more effectively and tastefully disposed; but still there is much in the general character of the designs that will meet approval, and exhibit



the advance which, within a few years, has been made by the manufacturers of Birmingham. One great error against which it is necessary to guard British manufacturers of ornamental articles, is the too free introduction of decoration; elegance is more often united to simplicity than allied with abundance: symmetry and beauty of form must never be sacrificed to a profuse display of adornment. These remarks are not made with reference to the objects here engraved, but are thrown out as hints to our manufacturers generally. The edifices and works of Art which Greece produced, when she had reached the highest point of refinement and civilisation, were remarkable for their elegant simplicity. It was not till luxury had enervated her powers, and wealth had created an over abundance, that she lost her purity of taste and became lavish, even to prodigality, of the resources at her command. It is to the earlier periods of the history of that country one looks for all that is great in Art.



A SIDEBOARD of mahogany, selected from the contributions of MESSRS. JOHNSTONE & JEANES, of London, is entitled to high commendation for the pure taste which the manufacturers have exhibited in its construction. The style is Italian of the best period, not over-ornamented, yet showing an abundance of chaste decoration, which may be thus briefly described. At each end is a young Bacchus; one, placed on a lion, holds up a bunch of grapes to the other, who, stretches out a cup to receive it; these figures are carved with much spirit. In the centre of the back-piece is a medallion of a Bacchante, and at each corner one of a Bacchanal, the interstices being filled in with wreaths of the grape-vine and its fruit.

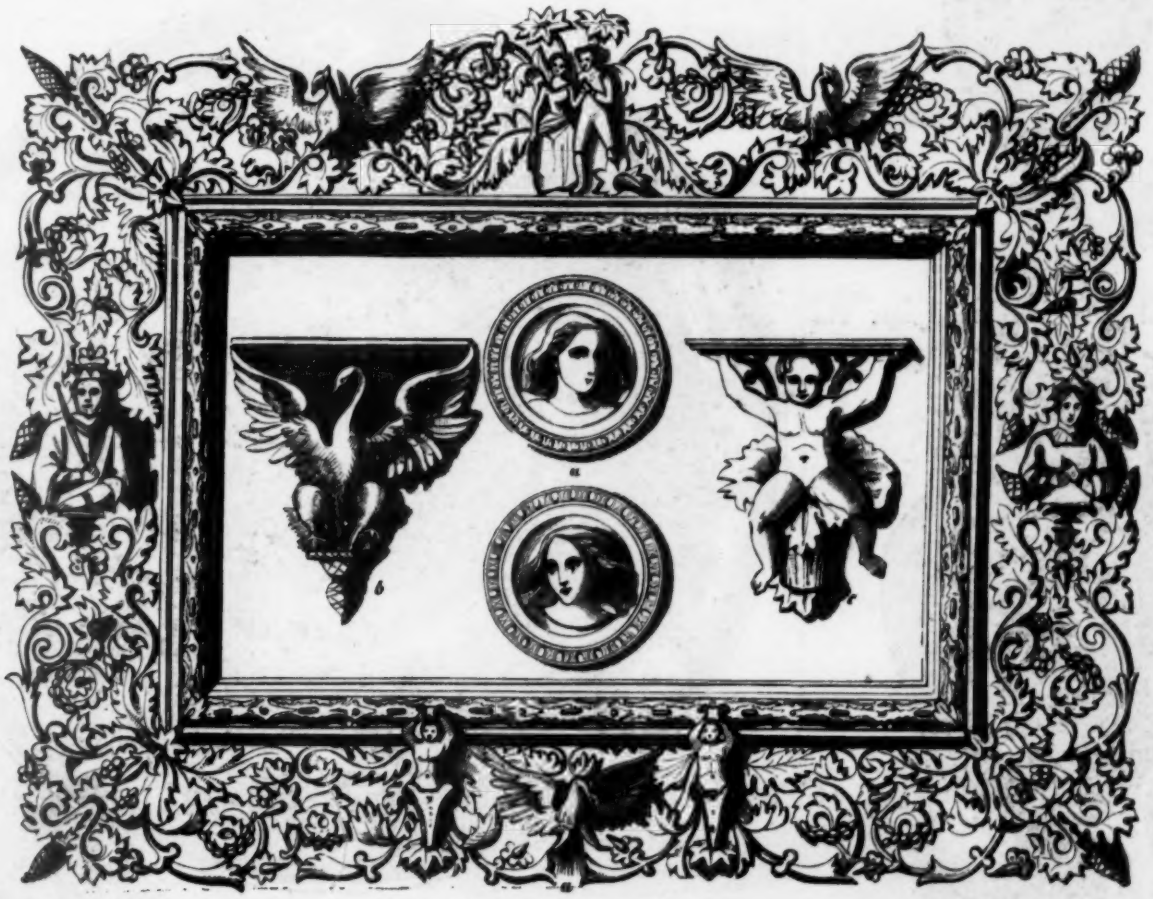
The WINE COOLER, exhibited by M. EICHLER, of Berlin, is of terra-cotta; it may be accepted as a proof of the great excellence so frequently given by competent artists to ordinary objects of commerce. In composition, grouping, drawing, and entire arrangement, few more perfect works than this have been produced in the precious metals; yet, upon this common material, so much fine taste and intellectual labour have been expended as to give it high value as a work of pure and true Art.



A silver-mounted MEERSCHAUM, by M. HELD, of Nuremberg, representing St. George and the Dragon. We have selected for engraving this out of several drawings sent us by one of the most successful manufacturers of Germany. The article is one upon which much ingenuity is expended; it is often embellished with great skill and taste, and is not unfrequently made costly by the exercise of artistic talent; indeed, a very large proportion of the young Art of Germany is employed in modelling, carving, or decorating these meerschaums. In Germany there are few more productive articles of trade; they are exhibited in the gayest shops; and their ornamentation is generally expensive as well as beautiful.



The FRAME of CARTON PIERRE, with the brackets and medallions enclosed in it, are the contributions of Messrs. GROPIUS, of Berlin. Their establishment is renowned throughout Germany; they have obtained repute for the quality and durability of their material as well as for the excellence of their models; it is known, indeed, that they are assisted by several accomplished artists. When we visited their extensive works and show-rooms, in the summer of 1850, we examined a vast variety of fine compositions in brackets, statuettes, picture and looking-glass



frames, &c.; as in all such cases of manufacture, a large portion of the merit of the manufacturer consists in the skill with which he composes his materials—the judicious mixture of the component parts; still, as in this instance, celebrity is to be obtained also by employing good artists to produce good models; the collection exhibited by Messrs. Gropius cannot fail to be appreciated; its introduction into England is desirable.

Mr. Battam, of Johnson's-court, Fleet-street, Enameller of Porcelain and Glass, contributes various Tazze, Vases, &c., imitations of Etrus-



can art, in form and ornamentation. These imitations are of rare excellence; in many cases,

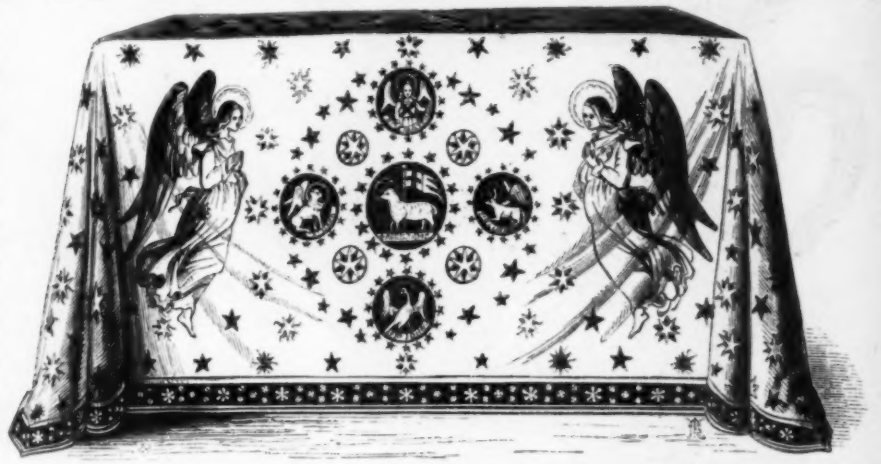


indeed, they cannot be distinguished, except upon minute scrutiny, from the originals. The



vases are of various sizes; the third upon this column is of considerable height—nearly 4 feet.

The Fair Linen Cloth, which commences this column is intended for a cummunion-table; it is one of the contributions of Mr. Gilbert French, of Bolton, to whose manufactures of a similar description we have, on more than one occasion, referred with great satisfaction. Mr. French exhibits a pure taste and an accurate knowledge of what is essential to appropriateness of design in his various productions of church linen; and spares no expense in procuring suitable patterns, and in working them out in the finest qualities of fabric. The improvements he has effected in these articles of ecclesiastical use are such as must be manifest to all who had observed the inelegant, and often offensive, designs which formerly covered the altars of our churches; many of them better adapted for a dining-hall than a sacred temple. The cloth here engraved bears on it the symbols of its application; in the centre is the "Lamb," surrounded by the evangelists.

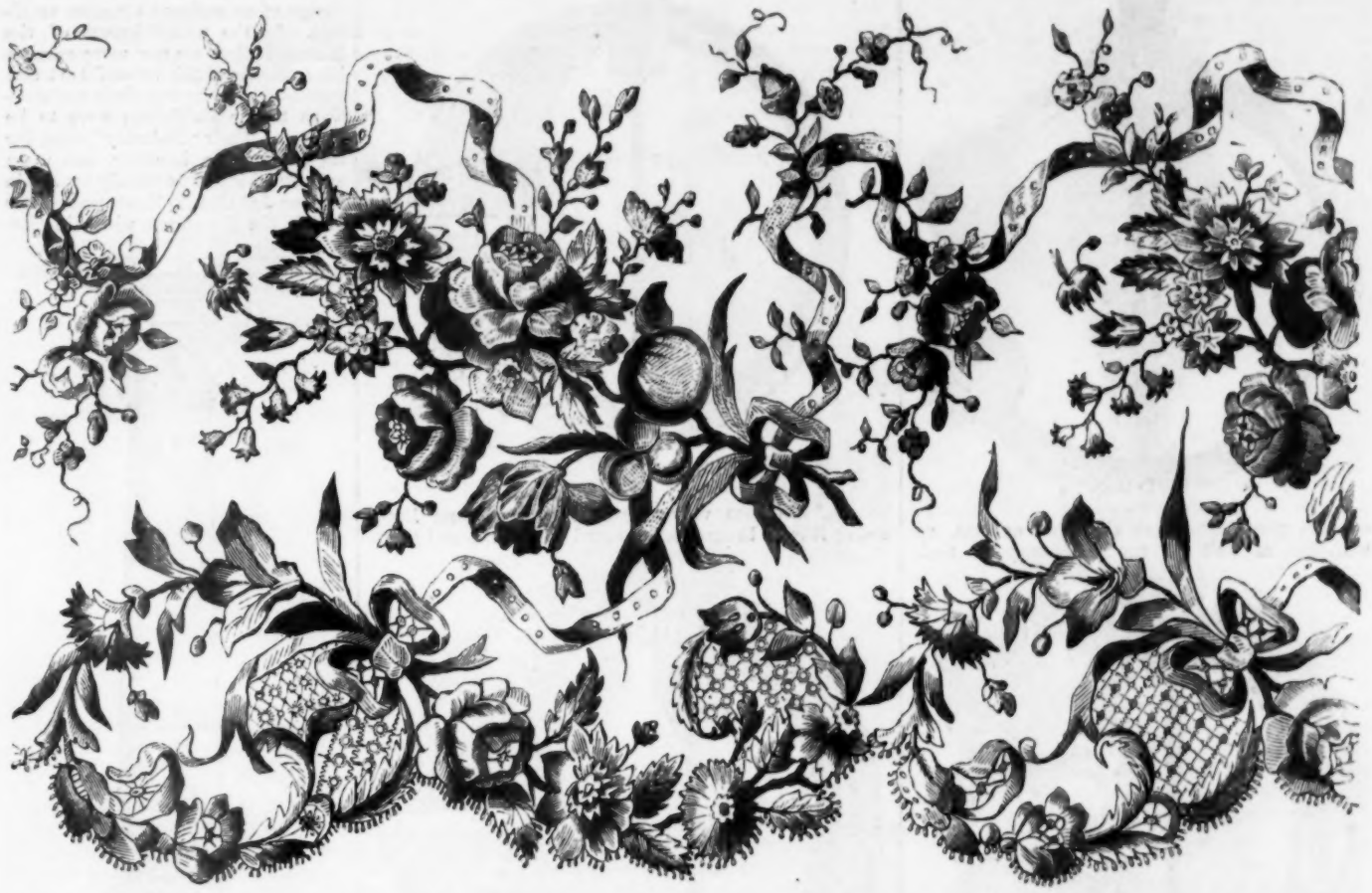


The Table-top, formed chiefly of the Marble of Derbyshire, is contributed by Mr. G. Redfern, of Ashford, by whom the work is manufactured, and who has established a high reputation for various admirable productions in the spars and marbles of the county in which he flourishes; these objects comprise cups, vases, chimney-ornaments, and the ordinary "toys" of the material, with articles of greater value and importance. The table-top here engraved is unquestionably the best production that has been yet manufactured in Derbyshire. It is composed of various marbles, from the common limestone to the costly lapis lazuli, verd antique, malachite, &c. The ground-work is of the ordinary black marble, a marble found remarkably pure in this district, often in large slabs, without a single speck of white. The design introduces several birds of varied plumage, and ornamentation of a graceful character. As a specimen of mosaic, it may vie with examples of the costliest order that have been produced in modern Italy; the table will rank among the most satisfactory proofs of what may be achieved by British taste and skill, and will also afford evidence of the value of home materials judiciously applied.



The picturesque village of Ashford, in which Mr. Redfern has his establishment, is situated in one of the beautiful dells of Derbyshire, not far from princely Chatsworth, and in the neighbourhood of the best quarries of the county; whence the largest variety of British marbles is obtained.

M. VANDERKELEN-BRESSON, of Brussels, a lace-manufacturer—who has, by his untiring ability, greatly aided the celebrity of the Belgian capital in this branch of the textile Arts—has contributed an exquisite specimen of patient industry in a LACE VEIL, the border of which we here engrave. It possesses novelty in its design, as well as in its fabrication. We do not engrave the *fond*, or groundwork of the lace, except in some portions



of the scroll, which will better enable our readers to judge of the taste and elegance of the design. It is meritorious and more than usually suggestive.

The three VASES are from the establishment of M. VILLEMSENS, of Paris, worker in bronze, and manufacturer of church ornaments; the latter branch of business especially, being largely carried on, by this house. During our visit to Paris towards the close of the past year, we saw in his extensive show-rooms a vast variety of objects, exhibiting more or less taste in composition, and ingenuity of workmanship; these were principally executed in bronze and in brass, and were adapted as well for the embellishment of the private dwelling as for purposes of ecclesiastical



use and decoration,—statues, vases, chandeliers, candelabra, delicate rail-work, &c. The three bronze vases and dish selected from the contributions of this firm, are distinguished by beauty of outline and elaborate ornament, approaching very closely to the best antiques.

Messrs. WATERHOUSE, of Dublin, have contributed the various specimens of BROOCHES which appear



on this page. They are all, more or less, remarkable, as well for the peculiarity of their



character, as for their history, and the ability shown in their fabrication. They are, in fact, copies of



the most curious antique brooches which have been found in Ireland, and are preserved in the museum of the Royal Irish Academy and elsewhere. The largest and finest of the series, "the royal Tara



brooch," has been very recently discovered near Drogheda; it is of bronze, ornamented with niello and gems,



and is the most remarkable work of the kind that has yet been procured. In these objects, Messrs. Waterhouse have been singularly successful; the great beauty of their works cannot fail to insure their extensive popularity.

The pillar engraved below is of TERRA COTTA, the production of FEILNER & Co., of Berlin. Its height is above seven feet; it is from the design of an eminent Prussian architect. In the establishment of the Messrs. Feilner we saw many admirable examples of this beautiful art, and regretted to learn that their contributions to the Exhibition were to be limited. Their "Industry" relies for its recompense, however, less upon articles which more closely appertain to Fine Art than to those necessaries of life, the fire-stoves, which in Ger-



many are so frequently found beautifully and elaborately ornamented. Yet these gentlemen have produced works of far higher moment. There is in the garden of Professor Wichmann, a doorway copied from a medieval design, of which the whole of the arch and side column mouldings are of terra-cotta; it is also used for figure and arabesque bas- and alt-relief enrichments of considerable size, and with admirable effect in front of ordinary dwelling-houses.

The CENTRE-DISH and two VASES which occupy this column, are from the establishment of Mr. MELLISH, of London. They are of glass, silvered by Mr. Hale Thomson's process, described at length



in the "Art-Journal" for March of the present year, to which we would refer such of our readers as feel an interest in this truly beautiful manu-



facturing Art. There is a peculiarity in the manufacture of the glass used by Mr. Mellish in his process, which merits particular notice, from its

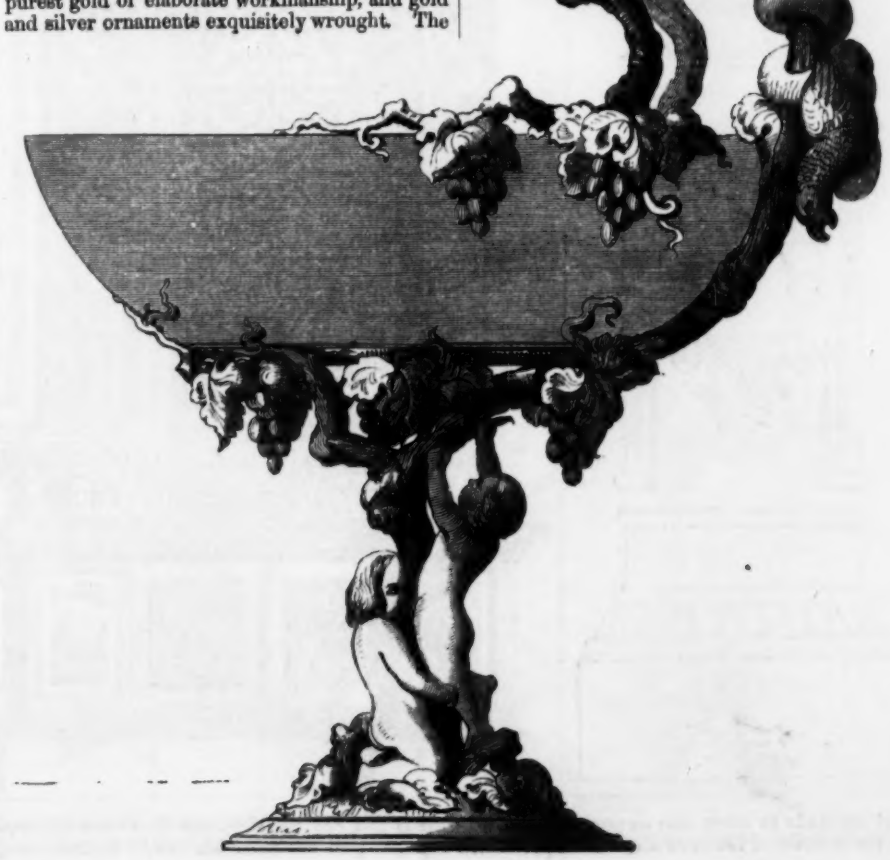


novelty and ingenuity; all the articles, whether goblets, vases, or others, have double sides, between which the silver solution is precipitated.

The TOILETTE GLASS and the CUP, underneath, are exhibited by M. RUDOLPHI, of Paris. His works, generally, are on a small scale, but valuable



even more for their beauty, than for the materials of which they are composed, though these are of a costly kind; gems and intaglios set in the purest gold of elaborate workmanship, and gold and silver ornaments exquisitely wrought. The



TOILETTE-GLASS is small in dimensions, about thirteen inches high; it is of silver intermixed with enamels of various colours, to represent fruit and foliage: the object is of rare taste in conception, and of great merit in execution. The design of the CUP, though not altogether novel, is carried out with much ingenuity: the base exhibits a boy assisting another to climb a vine. The bowl is of agate, and the mounting of silver burnished and matted, with grapes of enamel: the diameter is about nine inches.

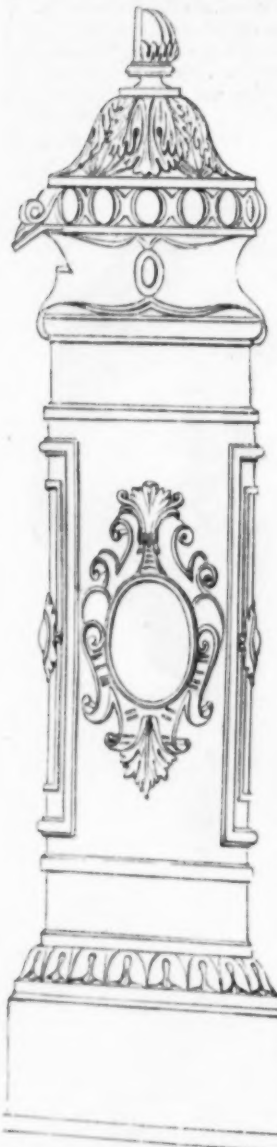


The small VASE is the contribution of Mr. HEMPHILL, of Clonmel; and is formed of ivory, in what he has termed the Elizabethan style. It is five inches in diameter, and four in height, and is entirely turned in the lathe. The intention of the designer has been to produce a work, graceful in outline, and sufficiently ornamental without being heavy. There is a commendable originality in the decoration of the lower parts.

Messrs. H. & A. Holmes, carriage-builders, of Derby, contribute a Light Park Phæton, of which the accompanying is an engraving: it upholds the high reputation which these gentlemen have acquired in all parts of Europe. The phæton is elegant in outline, light and simple in construction, free from unnecessary carvings and ornamental iron-work; and, moreover, inexpensive to keep in repair, and not difficult to clean.

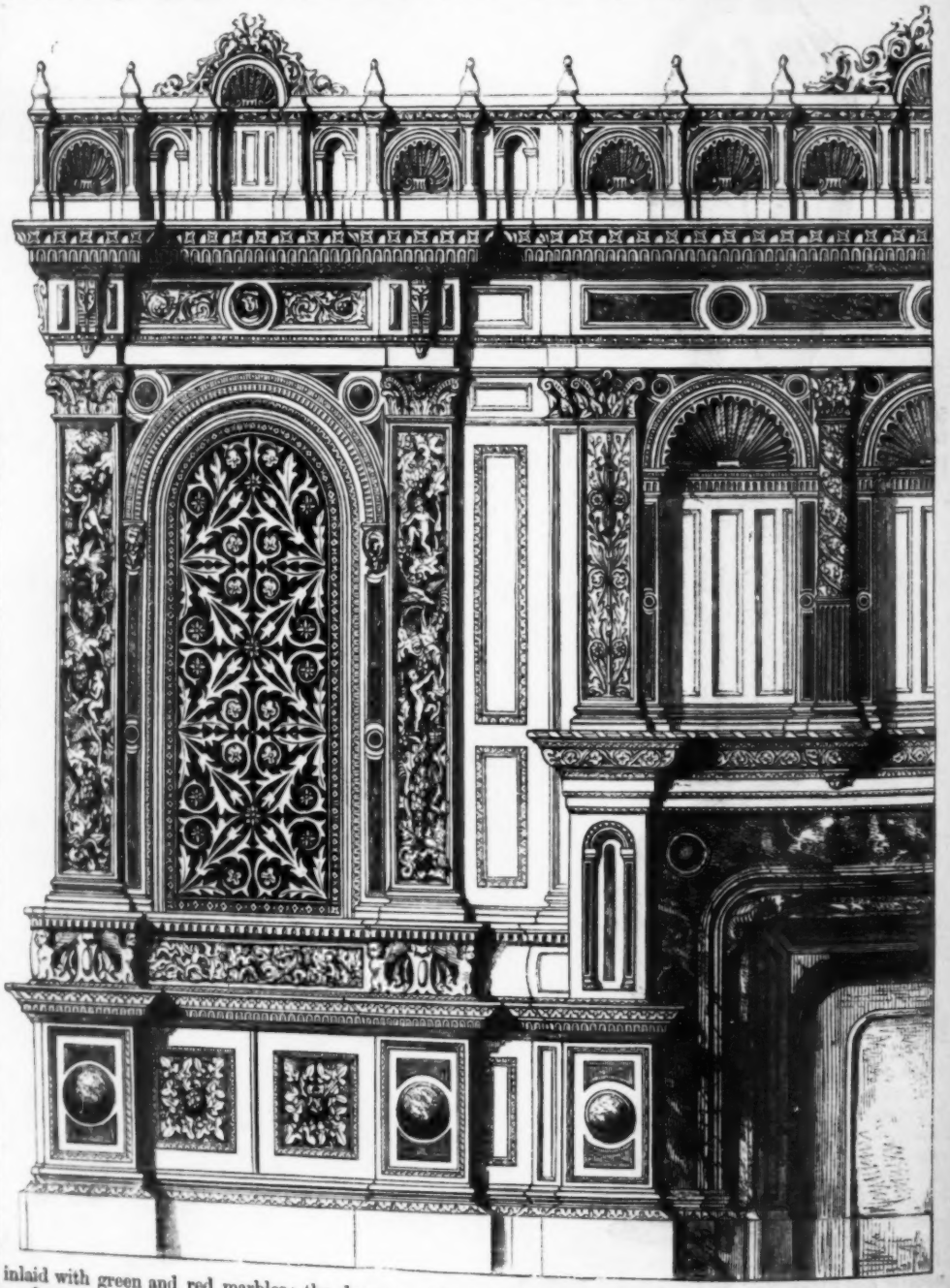


The Iron Letter Post is manufactured by M. Vandenbrande, of Brussels. These posts serve the purposes in Belgium that a receiving-house does in England. The letter-collectors open them several times during the day, and each time affix a notice, on a tablet, of the time of the last "*Levée*," or taking out. They stand about three feet in height;



and are made to serve also as posts at the corners of the chief streets.

The Chimney-piece and Bookcases, intended for the side of a Library, are contributed by Messrs. Holland & Sons, of London, and have been executed by them from the designs, and under the superintendence of, Mr. T. R. Macquoid, architect. The style is founded on that of the cinque-cento, with a free adaptation of natural forms introduced with judgment and taste. The work is exquisitely carved in walnut-wood, and



inlaid with green and red marbles; the doors are of perforated brass, and all the materials are of British growth and manufacture. The size is about twenty feet long by thirteen feet high; we engrave only the half.

Mr. Potts, of Birmingham, has long been distinguished as a manufacturer of Lamps, Clock-Stands, Candelabra, and articles of *virtu*, displaying pure taste in design and refined skill in manufacture. It is not, perhaps, too much to say, that his abilities and exertions have done much to elevate the character of the Birmingham bronze and brass works. The whole of his numerous contributions are entirely the work of English hands: we select, we believe, the best. The first engraving is from an elegant little



Hand-Bell, the handle of which introduces "Puck," seated on a snail, and directing his course. The next is a Candelabrum, which he calls the "Heron Candelabrum," from the birds



that support the stem. A very elegant Clock Stand claims attention from its truly appropriate and well-studied design, and most careful execution. It will well bear the closest scrutiny.



from the story of Daphne and Apollo: the figures are vigorously and expressively grouped,



displaying great artistic skill in the modeller. The last engraving on this page is from another

The centre subject at the bottom of this page is a grand Candelabrum for ten lights, designed

Candelabrum, made to hold four lights; its



principal ornaments are grotesque winged figures.

Resuming the contributions of Mr. POTTS, we introduce first on this page a TRIPOD FLOWER



STAND, simple in construction, with much of the character of the antique. Following this is



a CANDLE LAMP, the pedestal composed of elephants' heads, very skilfully wrought. Across the two columns, on the top of the page, is a GAS LAMP, with three burners, exhibiting considerable novelty in design; it is bold in character, yet not heavy. An exceedingly pretty



an actual copy. We have engraved the whole of the bas-relief forming the decorative part of the



body of the vase; the subject is a youthful sylvan, "Pan," kneeling at the altar of Hymen, where he is crowned by Flora: it is termed by





the maker, "A Festival in honour of Spring." The other engraving is from a CANDLE LAMP:

CARD DISH follows; it is of metal, and the designer has introduced birds of Paradise as supporters of the tray. Below this is a FLOWER VASE, formed after the antique model, yet not the general appearance of this design is peculiarly agreeable; it has little ornament, but that little

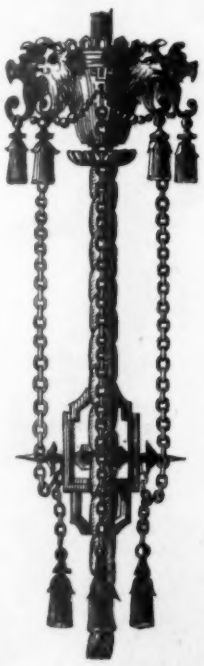


is judiciously applied, and executed with much spirit. There are few objects of manufacturing art which have exhibited, during some years past, more manifest improvements than the table candle-lamp in all of its many varieties of form.

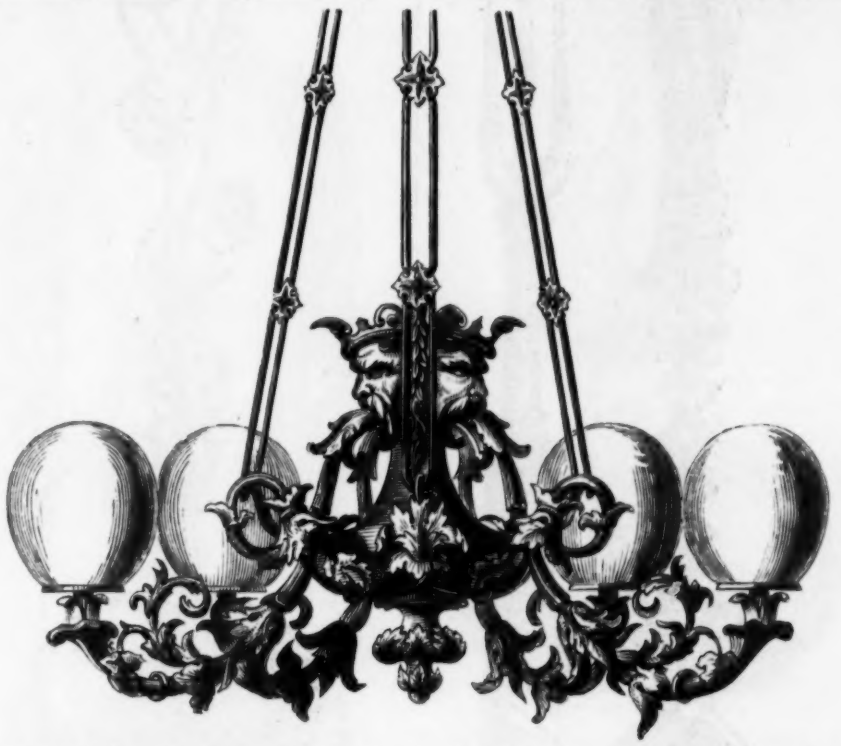
We stated, in our preliminary remarks on Mr. Potts's contributions, that no one had done so much to advance the character of the Birmingham bronze and brass-works as this intelligent and enterprising manufacturer. To him must be accorded the merit of having first introduced a new combination of artistic media, which has



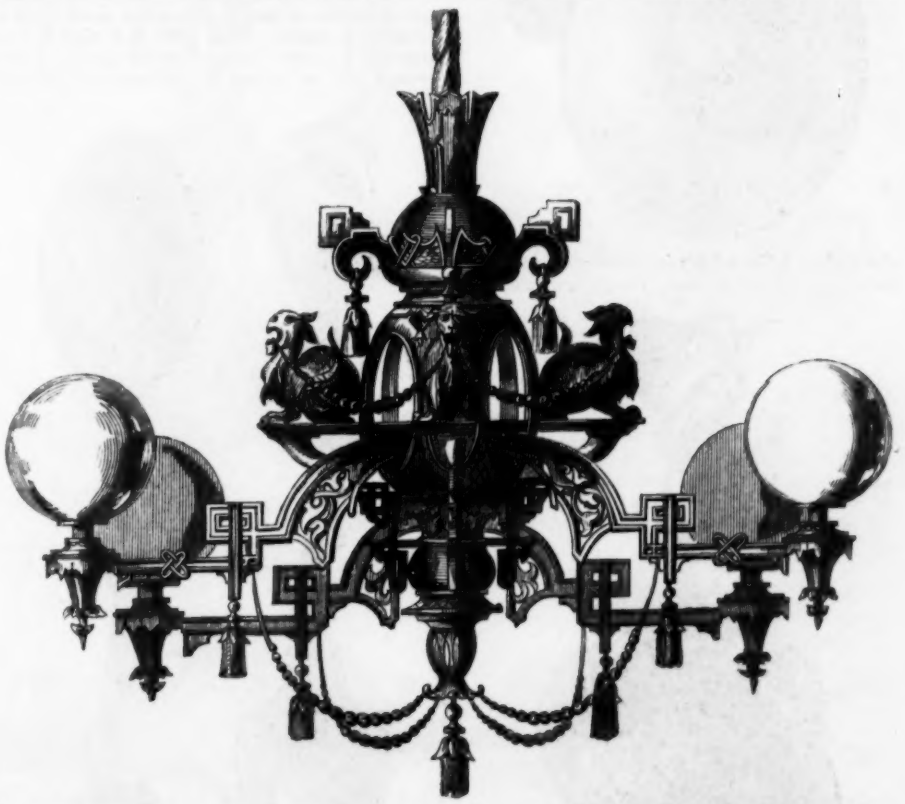
since been followed up by others with no little success, though Mr. Potts has still kept the lead in his hands. We allude to the application of a ceramic substance, statuary porcelain, for ornamental purposes in conjunction with metal, in



chandelier lustres, lamp brackets, and numerous other objects of utility and decoration. This introduction has given a vast impulse to the Industrial Arts, presenting as it does a valuable auxiliary which may, in interwoven or appended ornament, minister most felicitously to elevate and enrich the particular branch to which it may be applied. But it is requisite to use it with the utmost discrimination and judgment, inasmuch as it might otherwise lead to the perpetration of much that is offensive to the taste. The charm of novelty taxes the talent of the designer most severely, and often compels him to produce, for the sake of change, and to please a public too exacting on this point, that which his judgment and matured experience would impel him to withhold. But inasmuch as novelty is worth nothing without beauty and correctness of form, it is necessary that the designer or modeller, as well as the manufacturer who



determines what is, and what is not, to be produced, should be well skilled in those principles by which such desirable ends may be attained: each should habituate himself to considering the effect of every pattern in different materials and articles. Above all, the designer should be taught that his principles are to be found only in the very highest art. The designer must, in mental power, be raised to the level of the artist, and must emulate him, not only in skill, but in range of information. But we must proceed to notice the remaining objects we have



selected from Mr. Potts's contributions as exhibited on this page. The first is a light and elegant CANDELABRUM for two or four lights; it is designed after the best examples of the antique. By its side is a richly ornamented GAS CHANDELIER in the Italian style of decoration, the scrolls being surmounted by grotesque marks. The two engravings below these represent another GAS CHANDELIER and its PULLIES: the style of this work displays a bold arrangement of curves, and angles, and is altogether a beautiful example of metallurgical manufacturing art.

The silver works of Mr. HIGGINS, of London, are such as come within the province rather of a spoon and fork manufacturer than of a maker of



silver plate. From his very numerous contributions we select several, chiefly commending



those designs which are taken exclusively from natural objects; and we may remark that the articles which Mr. Higgins exhibits, as specimens of his best ordinary production, are worthy of more public attention than such as have been



prepared expressly for the present occasion. Our illustrations commence with an APOSTLE SPOON, surmounted by a figure of St. Peter, being one of a series of twelve, which are elevated on a rotatory pedestal. With this is a simple but graceful DESSERT FORK, of which the stem and prongs are of silver in imitation of twisted



branches, and the handle composed of agate. On the opposite side of the page are a DESSERT-SPOON and a DESSERT-FORK taken from different sets, one composed of vine branches and the other of conventional ornament. In the centre

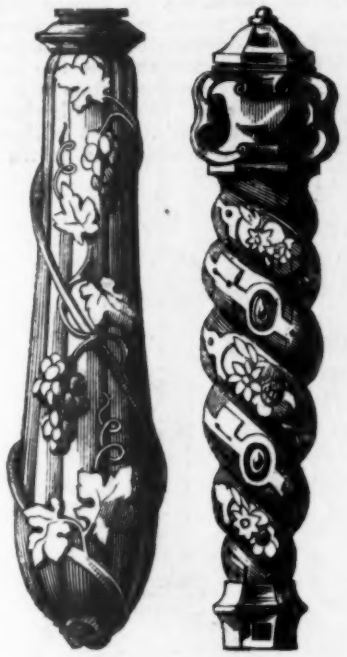


column we engrave a light and elegant CREAM-LADLE, the design of which appropriately consists of stems, leaves, and flowers of the common buttercup. The plant is fashioned for its purpose



with the best possible taste, and the effect of the work is greatly enhanced by the gilding, which

is only introduced in the cavities of the flowers. Underneath the cream-ladle which, when perforated in the bowl, may be employed as a sugar-sifter, are two small spoons, one a TEA-SPOON, ornamented with convolvulus, and the other an EGG-SPOON, chiefly remarkable for the novel form of the bowl, which is both pleasing to the eye and agreeable to the lip. The two remaining subjects are CADDY-SPOONS, of beautiful simplicity. We especially admire the shell, to which clings a sprig of weed resembling the small water-lily. The flowers and the interior of the shell are gilt. Its companion is also worthy of much praise, though a mere wild anemone gathered in the fields, and copied with as much fidelity as its application to the form of a caddy-spoon would permit. The first group on the present page are two KNIFE-HANDLES; the first made of ivory, and decorated with vine leaves and bunches of grapes: the second of silver, with ornaments of a conventional character: both are distinguished by considerable elegance. Next follows a SKEWER-HANDLE, in the Italian style; the introduction of the birds is very effective and graceful. On the top of the second column are a PAIR OF ICE-TONGS and a SPOON for helping this article of luxury; the form and ornamentation of the first of these objects exhibit great originality; the second, with the figure terminating the handle and its leaf-like bowl, possesses much beauty of design. A PAIR OF SUGAR-TONGS commences the third column; they are decorated with the vine-branch, its foliage, and fruit. A TAPER-STAND succeeds to this: in it the designer has also had recourse to the productions of nature for the form and character of his subject. The page is completed by a FISH-CARVER of massive design, somewhat assimilating to the Moorish: we admire this as a deviation from the ordinary forms of such objects, as well as for its own intrinsic merit. There is not one of the subjects we have engraved in these two pages that is not worthy of the best period of manufacturing Art wheresoever practised; an undoubted proof of the advanced state of taste and ingenuity on the part of our designers and those associated with them in carrying out their intentions. It is gratifying to see British manufacturers taking advantage of the often inculcated maxim that "to nature alone must we look for beauty, and the nearer the approach to her creations the more striking the success:" it is a truth ever to be remembered by the designer.













We occupy the present page with some examples of INDIAN MANUFACTURE, exhibited by Capt. H. C. JAMES, of the Bengal army. They were brought by him from India, and are curiously characteristic of Eastern taste. The papier-mâché tray was made in Cashmere, and is entirely painted by hand, in a most elaborate style, labour of this kind being of very little value there. The vase beneath is constructed of



a composition of metal and clay, called "biddur," of a very dark tint, and is inlaid with thin



pieces of silver; such vessels are generally used to hold water, and are chiefly manufactured at Ningapore, in Bengal. The very elegant silver vase, with the chain attached, is used to sprinkle rose-water over apartments; it was taken at the capture of



Lahore, and is believed to have belonged to some of Holkar's household. The brooch is used by the women in Chinese Tartary to fasten their plaid shawls over their shoulders. It is generally made of brass; its chief curiosity consists in its size, which, in the original, is nine inches and a half by seven inches. The gold ring



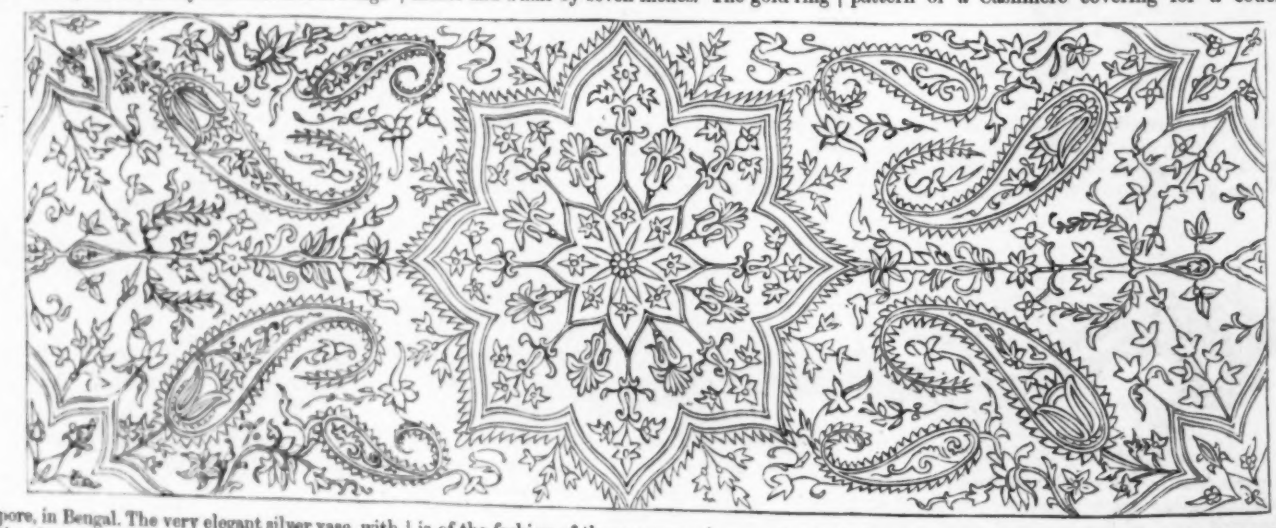
is of the fashion of those commonly worn by the better class of natives in Cashmere, the pattern being peculiar to that country. On the opposite side of our page is the case of a small compass, carried by Mahomedans in India when travelling. It is made of a kind of bronze, inlaid with silver; the inscription contains the names of Mahomet and his two brothers. The compass within it is in the shape of a flying bird, whose head points to the west or Mecca, and tells in what direction the bearer



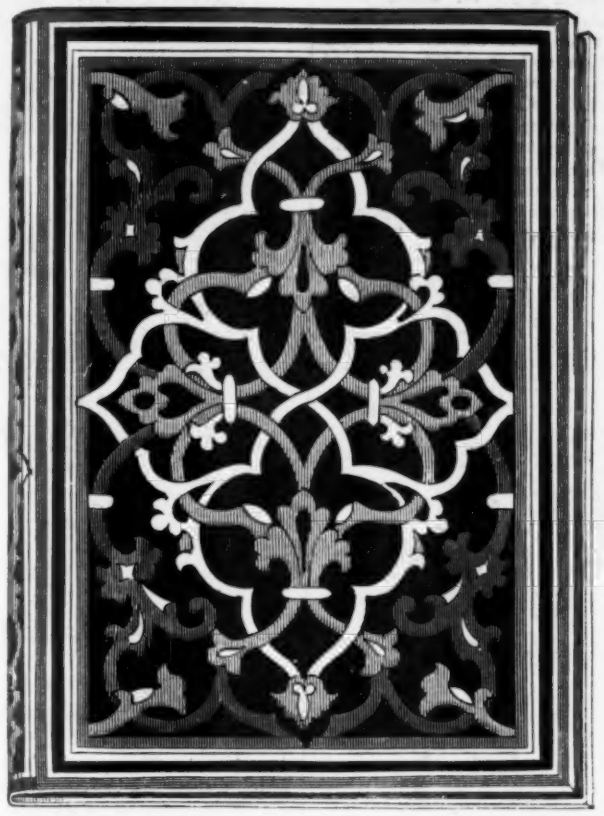
ought to turn his face to pray. The magnet is, of course, in the right wing of the bird.



The cut at the foot of the page exhibits the pattern of a Cashmere covering for a couch; the ornament is stitched over a light blue silk, which gives it a peculiarly delicate tone.



Mr. J. S. Evans, of London, contributes two Album Covers, the work of his son, Mr. J. W. Evans. The first is a small quarto, richly illuminated in gold and various colours on brown leather; and we should, perhaps, mention that while the black, which forms the field, is a positive dye, the remaining colours are enamelled. The design is taken from an original specimen



of the time of Henry II., of France. The interior of each cover is of white vellum, elegantly tooled in gold, from a pattern by Mr. W. Harry Rogers. The second is a royal quarto, of brown Russia, inlaid with black kid, a novel process as applied to rich workmanship, though not unusual in



simple book-binding. The design, in harmony with the colours of the materials employed, is in the Etruscan style, and is from a drawing by Mr. Rogers. A vase occupies the centre, and the border and corners are composed of Archaic foliage, in which the honeysuckle is prominent.

The Curtain-pin and Cornice Pole-ends in this column, are contributed by Mr. Hands, of Birmingham, whose manufactory is eminent



for all kinds of stamped metal goods, such as those we have engraved, door-furniture, coffin-furniture, &c. In the subjects we have selected,



floral decoration has been resorted to with considerable success, and with sufficient taste to give the flowers a true and natural position, as

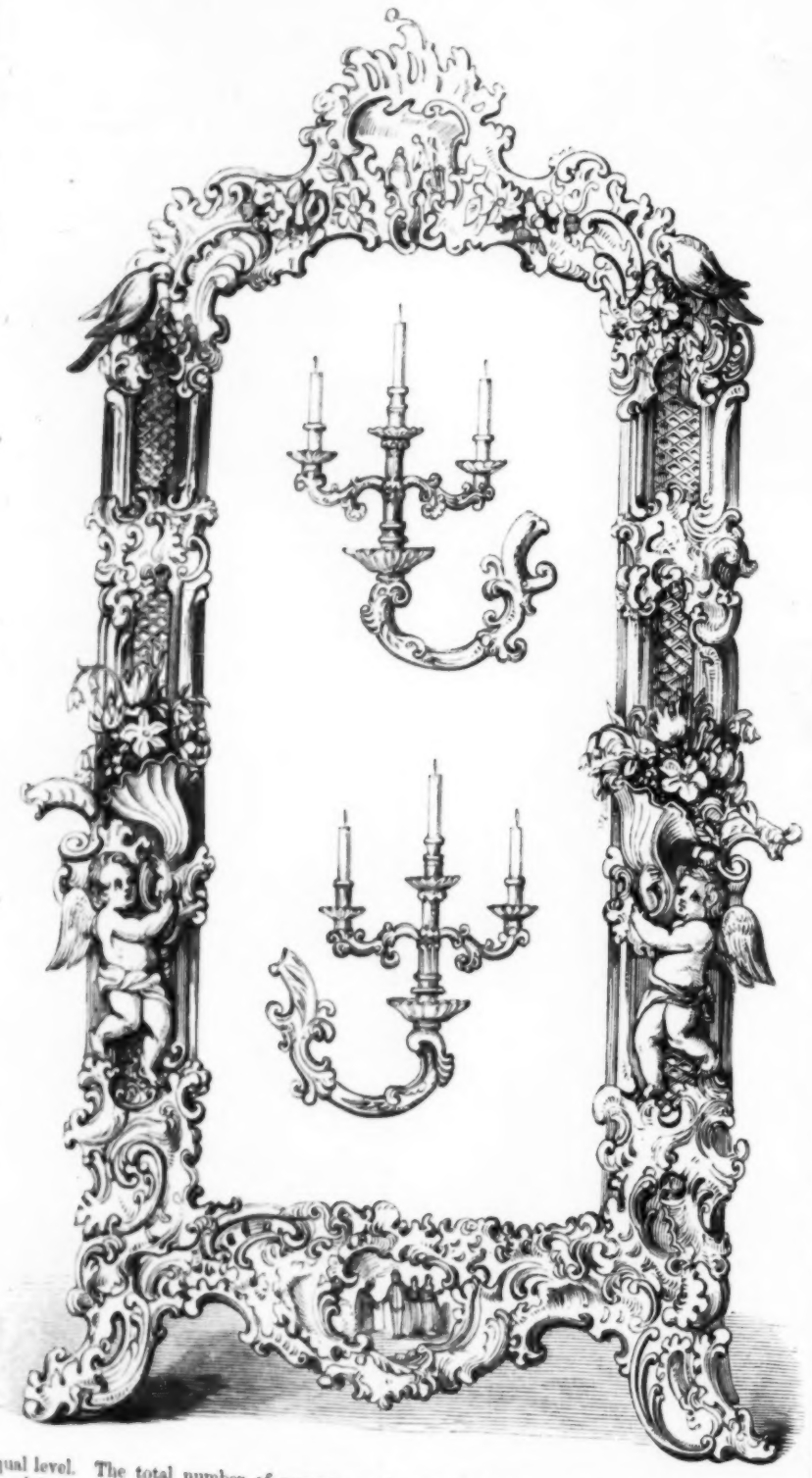


we see in the blue-bells introduced into the third design, and the bunches of hops in that which precedes it. In the manufactured articles them-



selves, we find a sharpness and accuracy of detail that prove the amazing power of the stamping-machine to produce so desirable a result.

This and the following pages are devoted to the contributions of PORCELAIN, from the ROYAL MANUFACTORY AT DRESDEN, or, rather, at Meissen, a small town on the Elbe, about fifteen miles from the capital of Saxony. The Dresden china, for it has always borne the name of the city though made at a distance from it, acquired through the past century high distinction for the beauty and variety of its fanciful decorations, and for the costliness of its workmanship; nor has its value become much lessened even at the present time, although it may, perhaps, be doubted whether its progress has kept pace with that of many other branches of manufacturing art. During our recent tour through Germany, we had an opportunity of visiting this establishment, and were supplied by the Director, through the Minister of the Interior, with the drawings from which our engravings are taken. We confess to have felt a little disappointment at the comparatively limited scale on which these royal porcelain works are conducted, and still greater surprise at the small amount of wages paid to their artists and workmen, many of whom are men of first-rate talent, who do not receive more than fifty shillings per month. If the English manufacturer, therefore, had this low rate of wages to contend against, he would stand no chance of a successful competition; but inasmuch as the monopoly exercised by the government keeps up the prices of the productions, both are placed, so far, on a tolerably





department. The peculiarities of manufacture which distinguish the collection of this porcelain



equal level. The total number of persons engaged in the manufactory at Meissen is about three hundred and fifty, and each respective room is set apart for a particular division of the process. Thus, in one apartment, the simpler vases and table-services are moulded; in another, flowers are exclusively manufactured, each leaf being inserted separately; in a third, birds and the more delicate ornaments, and so forth; while the painting and gilding form a separate

ware are relieved floral and bouquet agroupments; figures round and relieved; and many varieties of the famous hawthorn pattern; all



these are the characteristics of the Dresden manufacture. The first engraving on the opposite page is from an enormous LOOKING-GLASS, the frame of which is adorned with birds, flowers, and fancy ornaments. The next two are of VASES from four to five feet



high, exceedingly elegant in form, and decorated in a chaste and pure style of art. The first two engravings on this page are also of VASES, the former an imitation of the antique Grecian, but decorated with enamelled paintings; the latter of a floral character, and filled with porcelain




flowers. The group contains objects of very great elegance and beauty; the contributions altogether uphold the character of modern Dresden.

The extensive GLASS works of Messrs. BACCHUS and SONS, of Birmingham, furnish some beautiful examples of their manufacture, of which we engrave two groups, remarkable both for their novelty of form and of ornamentation. Several of these objects, it will be readily supposed, lose no little portion of their rich appearance in the engravings, where black only is made to take the



place of the most brilliant colours; this is especially to be observed in the large vase in the first group, where, if we imagine the lozenge-shaped ornaments of a deep ruby colour, cased with white enamel, and the wreaths of green ivy, we may form some idea of the rich effect produced. There are few objects of British manufacture which have, of late years, been marked by more decided improvement than is to be found in our "glass-houses;" and Birmingham is now a formidable rival to London in this branch of industrial art: moreover, it is rapidly, and rightly, advancing.



The three COAL-VASES, or, as such articles of domestic use are generally called, coal-skuttles, are from the establishment of Mr. PERRY, of Wolverhampton, who has, with much good taste, endeavoured to give a character of elegance to these ordinary but necessary appendages to our



"household heartha." Hitherto, in whatever room of a dwelling-house one happens to enter, the coal-scuttle is invariably thrust into some obscure corner, as unworthy of filling a place



among the furniture of the apartment, and this not because it is seldom in requisition, but on account of its unsightliness. Mr. Perry's artistic-looking designs, though manufactured only in japanned iron, may, however, have the effect of drawing them from their obscurity, and assigning them an honourable post, even in the drawing-room. It is upon such comparatively trivial matters



that art has the power to confer dignity; and, notwithstanding the absurdity—as we have sometimes heard it remarked—of adopting Greek and Roman models in things of little importance, they acquire value from the very circumstance of such pure models having been followed.

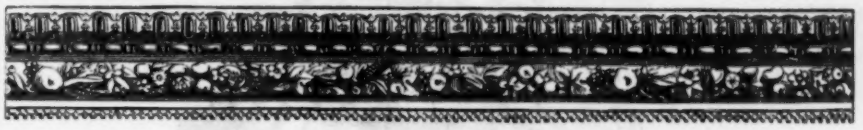
The decorative articles of various kinds in EMBOSSED LEATHER, executed by Messrs. LEAKE, of London, exhibit the applicability of that substance to very many articles of luxury and convenience used in domestic life. As a simple decoration it possesses the tone and effect of wood-carving, at a considerable diminution of expense; and it may be applied to cornices of rooms, or portions of furniture as massive as cabinets and book-cases usually are, with the best possible effect. The flower-wreaths of Gibbons, or the fanciful grotesques of the *cinque cento*, may be reproduced with remarkable precision. Of course, we do not venture to say that wood-carving can be equalled in this fabric, but it may be approached closely. The process of ornamenting leather is one



of a very early date; indeed, it may be traced back some three thousand years, to the days of the ancient Pharaohs, and, singularly enough, we then find it embossed much in the same manner as practised at the present time. The extraordinary durability of leather gave it much value in the eyes of our forefathers; defensive armour was frequently constructed therefrom, and mediæval writers abound with notices of very many useful and ornamental

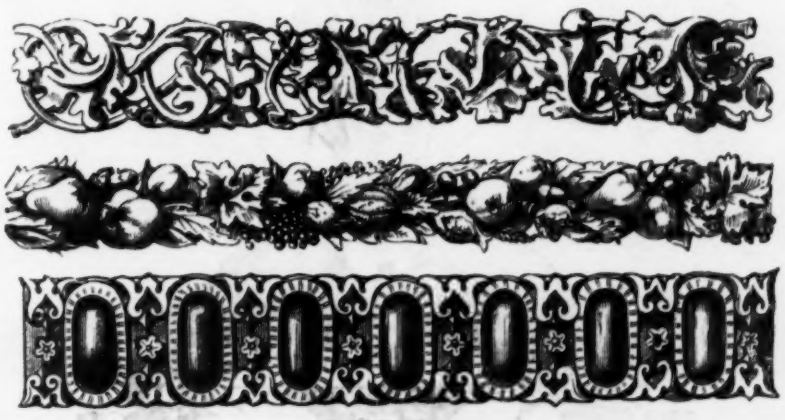


articles made of *cuir-boulli*, as this manufacture was then called. The cuirass of the knight and the casket of the lady were equally constructed of leather, and ornamented with embossed work of a rich and beautiful kind. The works of Messrs. Leake are, in some instances, excellent reproductions of antique designs; and in others, equally good original works, or adaptations of good forms. It will be seen that fruit, flowers, and the human form are produced by this process, as well as all the varieties of orna-





ment. Great boldness and vigour, and, occasionally, extreme delicacy, are visible in all the works of these manufacturers. The chair on our present page exhibits the applicability of the Art to the decoration of furniture. The picture-frame is a happy rendering of



the style of the seventeenth century. The panel, executed in the taste of the Renaissance, re-produces the vigour and fancy of the grotesque works of that period to the eye, as successfully as the fruit and flowers recall the works of the famed wood carvers of yore.

Mr. Morant, of London, whose reputation and that of his father, for cabinet-work and house decoration have been established for nearly half a century, contributes a variety of



elegant objects—of which we have selected three. The first is the top of a Console Glass.



The next is a small Table, supported by storks, the top is of plate glass painted to imitate Floren-



tine mosaic. The last subject is also a Table, from a design furnished by the Duchess of Sutherland, for whom Mr. Morant executed it. The column of this table exhibits swans and aquatic plants.

The Vase and four Pokals, or Drinking Cups, upon this and the succeeding page, are the contributions of the Royal Porcelain Manufactory of Munich; and, they are nearly the only aids which the Exhibition receives from the renowned capital of Bavaria. They are designed by Neureuther; and are intended to hold the famous



and potent Beer, the favourite beverage of all classes of Bavarians. M. Neureuther is at the



head of the government establishment, and we received direct from him the drawings from which

these engravings are executed, with expressions of regret that his country will not be more



worthily represented. The cups are of Por-

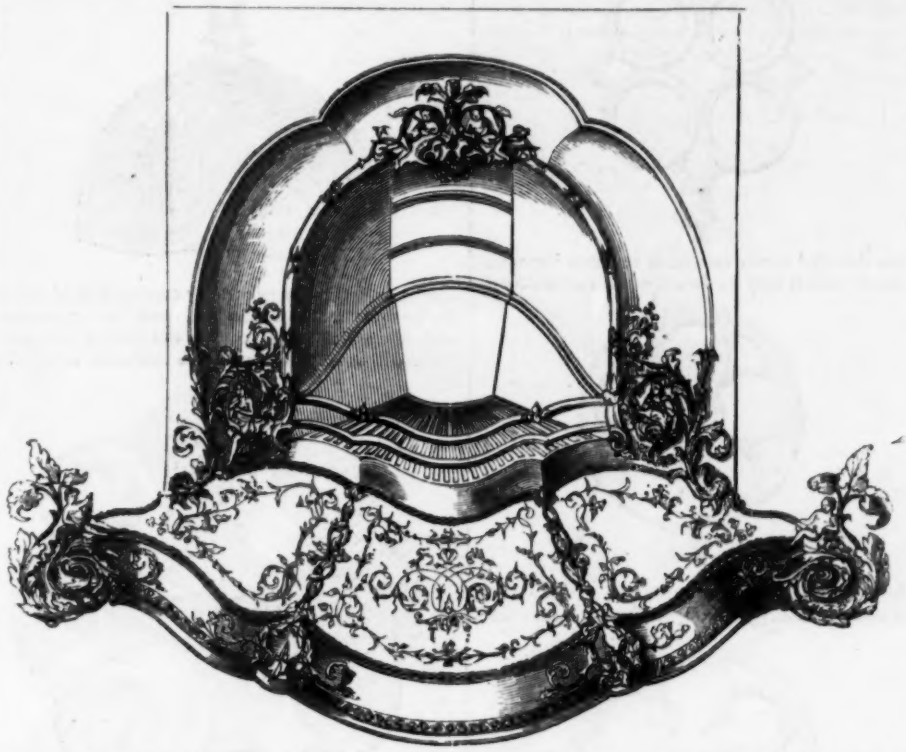


celain, formed upon the old German models, and



beautifully ornamented in colours and gold, portions of the decoration being in relief.

The two FIRE-GRATES engraved on this page are from the manufactory of Messrs. STUART and SMITH, known as "Roscoe Place," SHEFFIELD, an establishment which ranks high among those of that famous industrial town. They are made upon the principle known as "Sylvester's," whose invention formed an era in domestic economy and comfort. Their superiority over the old-fashioned grates has become widely tested by their very general use; these latter were so constructed that the larger portion of the heat passed up the chimney, from the fuel being placed so high, and, as a consequence, the lower part of the room was invariably cold, a condition



directly opposed to health and comfort; it is obvious that the principle of construction must be best which throws the greatest heat where it is most required, and this is mainly effected by the invention of Mr. Sylvester. The first example engraved is denominated by the makers a "Trefoil Grate," from the shape of its outer frame; it is composed partly of "dead" steel, and partly of burnished, with or-molu enrichments. The object of its ornamentation has

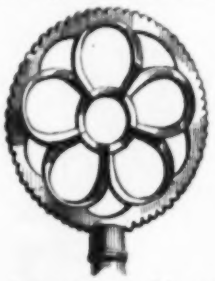


been to create a style of decoration from nature, without the introduction of mere conventional forms. The other, in the mediæval style, is designed by Mr. H. Duesbury, an architect of ability, who has shown much taste and ingenuity in adapting this style to its required purpose. The extensive collections of Messrs. Stuart and Smith exhibit a large variety of this description of manufactures, displaying enterprise, taste, and clever mechanical execution.

The five engravings of KEY-HANDLES, on this column, are selections from the contributions of Mr. JOHN CHUBB, London; whose safety locks and improved keys have become famous, not only in England but throughout Europe. He



has devoted much attention to those improvements which may be described as restorations;



taking the best antique models, and, in some instances refining even upon them: he has thus



substituted forms of much elegance for the ungainly shapes to which we have been accus-



tomed, yet in no way to lessen the ease with which the object may be used. The articles

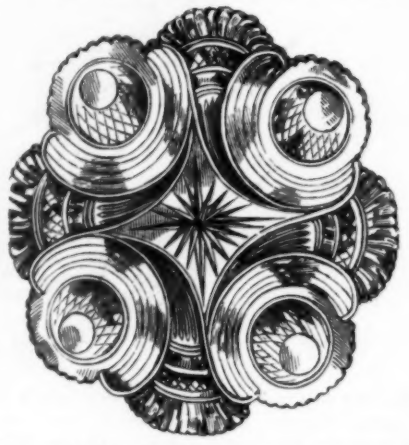


he contributes cannot fail to augment the high reputation he has laboured for and acquired.

The CUT GLASS DISH and COVER which we here engrave are productions of M. DIERCKX, of Antwerp, and are chiefly remarkable for the peculiarity of design which they present, and which is of a novel



character. Glass is peculiarly susceptible of angular decoration; and this dish and cover are ornamented with figures designed to give the fullest amount of prismatic beauty of which the material is capable.



The establishment of MM. GAGNEAU, Fréres, Paris, has attained deserved celebrity for the manufacture



of CANDELABRA and LAMPS of every description, exhibiting a very large amount of that artistic talent in design for which the French have long since made themselves famous. We are well acquainted with the show-rooms of this firm, and can truly state that we have rarely seen so many beautiful objects, of their kind, brought together as they exhibit; the metals used are principally bronze, brass, and or-molu. The candelabrum engraved below is exceedingly rich in ornament, but by no means overloaded; the tripod forming the base has at each angle a demi-figure of grotesque character; above this, to conceal the plain shaft, are three females standing on an ornamental platform, which figures may be regarded as caryatides or supports to the higher parts of the composition:



these we consider very elegant both in form and decoration. The lamp which forms the subject of the other engraving is intended to be fixed to a wall; the design scarcely belongs to any definite school or period, but is rather of a mixed character, yet so harmoniously put together that no incongruity is apparent in it. The contributions of this class from France are numerous, and, many of them, highly suggestive; it is, however, needless to point attention to this fact; the works sufficiently commend themselves by their variety and excellence.

The Zinc Castings of Geiss of Berlin are very numerous, although his contributions to the Exhibition are limited; they comprise a variety of objects, chiefly for the purposes of the architect,—capitals, cornices, &c. Zinc has been hitherto very little used in England; in Prussia, however, it has been resorted to, more or less, in nearly every structure of modern erection. M. Geiss has devoted his attention chiefly to the produce of statues in zinc; the purity of the casts, the perfection of the chiselling, and durability of the material, combine to recommend it, while the cost of zinc, thus adopted, is about one-eighth of the cost of bronze. We select for engraving the famous "Amazon" of Professor Kiss, of Berlin; the original, in bronze, faces the entrance to the New Museum, at Berlin. The copy exhibited is life-size; one of half life-size has been also produced by M. Geiss. We have no doubt that the exhibition of these statues, so admirably calculated for gardens in England, will be followed by a large importation of similar works. We counted above twenty in the ateliers of M. Geiss; among them Baily's "Eve," "The Boy and Swan" of Kalide, the Stags of Rauch, with several copies after Canova, Thorvaldsen, and the more famous works of the antique.



We engrave on this page two of the Cast Iron Bracelets of Devaranne, of Berlin; works as meritorious in their way, and as true examples of Art, as the great life-size statue of Professor Kiss. M. Devaranne contributes not only these miniature wonders in cast iron, but also gigantic castings in zinc, of which some specimens appear in another part of our Journal. These graceful productions of Berlin have for a very long period retained celebrity; nothing of iron has been cast so skilfully elsewhere, owing, if we are rightly informed, to the peculiar nature of the sand into which the metal is poured; for the iron principally used is obtained from English mines. The collection exhibited by M. Devarannes will attract universal attention; they consist of necklaces, brooches, bracelets, pins, and other objects so skilfully designed and delicately wrought as to be absolute marvels of Fine Art.

The PILLAR, surmounted by a group, and the TABLE which commences the next column, are from the ROYAL IRON FOUNDRY OF BERLIN; they are, of course, made of cast iron. This establishment is under the immediate direction of the Government. The pillar is designed by Professor Strack; the base shows a claw tripod, from which rises a shaft encircled upwards by a triad of graceful figures, terminating with a flat top whereon is placed a highly-spirited Amazon group, the work of Professor Fischer,



also of iron. The dark tone of this metal is greatly relieved by an inlaid thread of silver, beautifully wrought into one of the most chaste and simple of the antique configurations. The Table is unique in its design; a series of antique figures, in bas-relief, form a kind of entablature below its surface, which is supported by four winged demi-figures springing from the shaft. This is moulded and ornamented with considerable elegance; indeed, the entire object is one of much artistic beauty in its several parts.

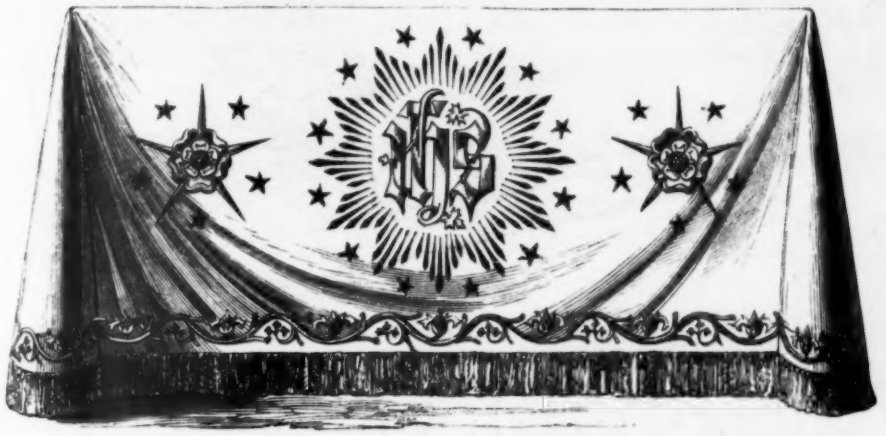


The annexed engravings form portions of a BRIDLE, contributed by Mr. PENNY, of London, a metal chaser, who has executed the whole of the ornamental work in electro-plated silver. He calls it the "Prince of Wales's Bridle," having made it with a view to its being adopted by his Royal Highness. The emblems with which it is decorated, therefore, bear reference to the position of the Prince in connection with a great maritime power. The ornamental outer edge of the winker, here engraved, is composed of dolphins, sea-horns, and foliage; the inner edge has an anchor, with foliage entwined; the centre of this part, which is not engraved, shows the

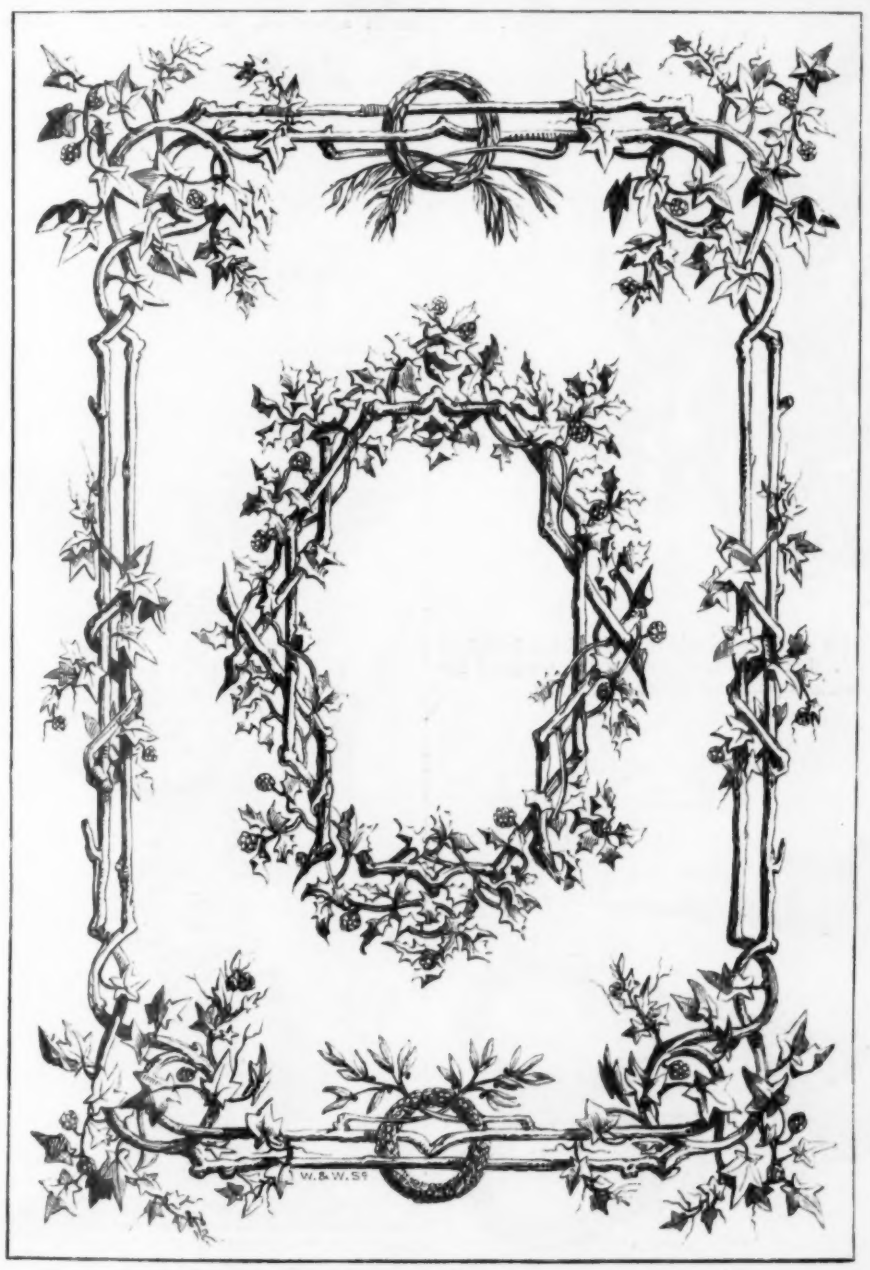


heraldic arms of the Prince, his coronet, &c. The rosettes, which form the centre-piece in the engraving, have a foliage border surrounding the coronet. The buckles, head-stall, face-piece, loops, &c., are also ornamented. The leather-work is manufactured by Mr. LANGDON, of London. The design of the harness, altogether and in detail, is by Mr. W. Harry Rogers.

The EMBROIDERED ALTAR-CLOTH is by Mr. T. HARRISON, of London; it is a very elaborate specimen of gold embroidery upon a field of rich crimson velvet. In the centre is the monogram I H S surrounded by a "gloria" of twelve principal rays and stars. In the spaces are introduced two conventional roses surrounded by stars. A flowing pattern of trefoil and gothic pine-apples forms an elegant border to the cloth, and the whole is edged by a massive fringe of gold four inches in depth. The design for the embroidery is the work of Mr. W. Harry Rogers.



The BOOK COVER, the back of which appears on the opposite column, is exhibited by Messrs. BONE & SON, of London. They are designed by Mr. W. Harry Rogers, and cannot fail of being admired for the lightness and elegance of the composition, which is entirely of a floriated character, an arrangement of the ivy, holly, and other evergreens worked into a pattern with much taste. It is almost as effective in what the trade call "blind-work," as when richly gilt.

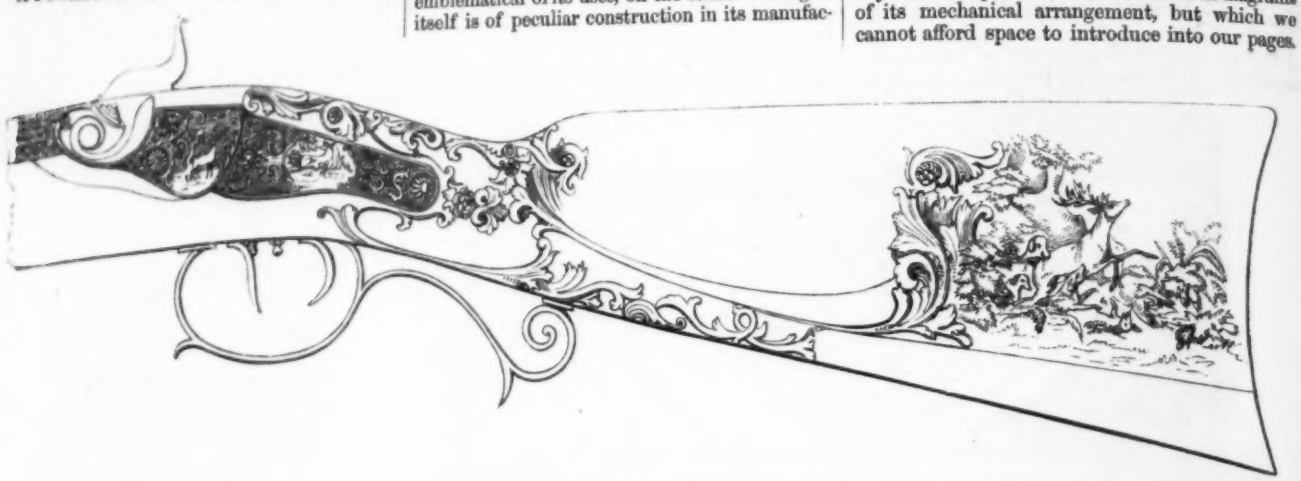


The BIT for a horse, commencing this column, is contributed by Messrs. ASHFORD, of Birmingham, extensive manufacturers of what is termed "saddlers' ironmongery," such as steel-bits, stirrups, whips, and whip-mounts, but all of a superior quality. The example here introduced is intended for the use of a lady; it is of pierced steel, highly polished, is exceedingly light in construction, and may be regarded as a novelty.



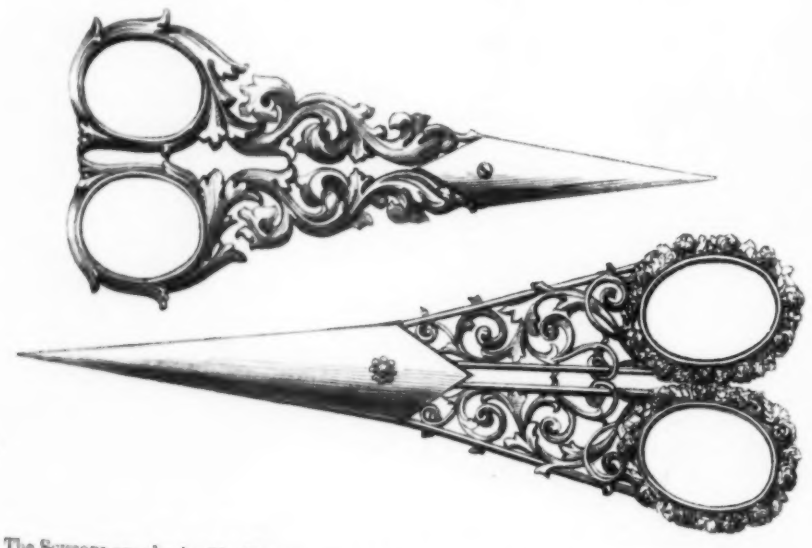


A FOWLING-PIECE, contributed by M. SAUER, of Suhl, Saxony, shows some exquisite carved work, emblematical of its uses, on the stock. The gun itself is of peculiar construction in its manufacture, tending to obviate the dangers attending any sudden explosion; we have before us diagrams of its mechanical arrangement, but which we cannot afford space to introduce into our pages.



The CHATELAIN-HEAD is exhibited by Mr. THORNHILL, of London; it is entirely produced by hand, in hard steel, chiefly by means of minute files. The principal portions are flat, perforated and engraved, but a slight projection is given to the more important ornaments or emblems introduced. The design which is by Mr. W. Harry Rogers, is in the Italian style, consisting of foliage surrounding an oval compartment. This has the monogram V.A., and is surmounted by the royal crown; beneath are the Prince of Wales' feathers, and a label inscribed 1851. Six medallions contain the crests of the illustrious promoter of the Exhibition.





The SCISSORS are also by Mr. THORNHILL; the ornamentation is an adaptation of the Italian style. They are highly to be commended as examples of the taste of the designer, whoever he may be.

IVORY POKAL, by CHRISTIAN FRANK, Fürth, near Nuremberg. The pokal is of gothic form, and beautifully carved in relief, illustrative of subjects taken from the old German Niebelungen Lied, after the paintings of Jul. Schnorr von Carolsfeld. The relievos are: From the fourth adventure, 'Sigfried with the Saxons;' seventeenth adventure, 'Sigfried mourned and entombed;' twenty-second adventure, 'Briemhild received by the Huns;' thirty-seventh adventure, 'The death of Rudiger.'



Messrs. Cork & Edge, of Burslem, Staffordshire, manufacturers of earthenware, supply the markets in England and on the Continent with ordinary articles of domestic use, in which they endeavour to combine utility with an amount of ornament, that will not prejudice economy. Our first cut represents a Teapot of brown glazed ware, of very cheap construction, but not without its peculiar grace in design. A patented branch of their business



is devoted to the ornamentation of similar articles by inlaying clays of various tints, thus producing an indestructible colouring for the leaves and other ornaments, such as appear

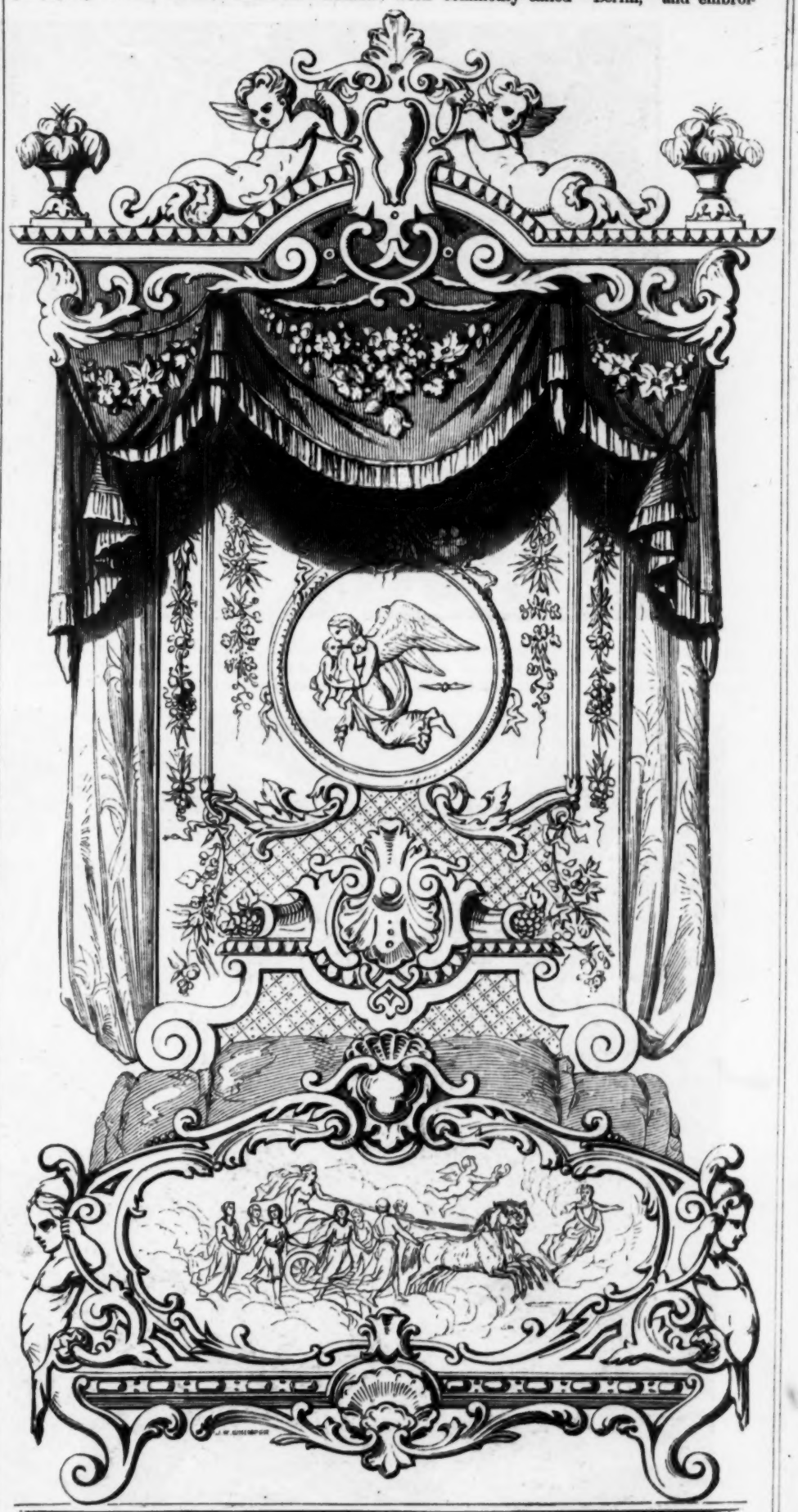


upon our second specimen of their works. The Water-jug, which completes our selection of articles from this establishment, is a tasteful arrangement of forms; the water-lily being



introduced in the base of the jug with very good effect. It must be borne in mind that all these articles are constructed only for the cheapest market; and we give them as instances of improvement in such branches of our national industry, as were but a few years ago, as must be acknowledged, most inartistic in taste.

Messrs. Faudel & Phillips, of London, exhibit a State Bedstead, of needlework, produced principally from British materials worked entirely by Englishwomen in London; it includes almost every description of ornamental needlework commonly called "Berlin," and embroi-



dery. A lengthened description of this costly and beautiful piece of furniture would fill half our page; we must therefore be content with speaking of it as a work in every way honourable to the taste and enterprise of the manufacturers, who have long been famous in their trade.

The two specimens of CARPETS on this page are from the factory of MESSRS. HENDERSON & Co., Durham, whose establishment produces a large variety of Venetian and damask stair-carpets, as well as of Brussels carpets for all purposes—distinguished by beauty of design, brilliancy of colour, and fineness of quality; while the prices which we understand they command in the market, testify to the high character they hold



among the "trade." For the last seventeen years this house has worked entirely from drawings expressly designed for them, and thus at an early period they materially contributed to give effect to that principle of property in design, the justice of which is now universally admitted. The establishment of a woollen manufacture in Durham, dates back as far as the commencement of the seventeenth century, with funds



supplied out of a charitable trust connected with the city, but the manufacture languished till 1619, and was then abandoned. In 1780, another attempt was made, and was equally unfortunate, two successive parties having failed in working it out; but in 1813, Mr. Gilbert Henderson, the father of the present enterprising proprietors, undertook the task of establishing a manufactory confined to the production of these carpets only.

The CHATELAINE, which, with its various details, occupies this page, is the contribution of Mr. DURHAM, of London; it is an excellent example of steel-manufacture, displaying considerable taste and fancy in the entire composition; while the various articles which form the









pendant group are designed with much taste, and worked up with considerable skill. The numerous *facets* upon the ornamental knobs and enrichments which cover the entire surface of the chatelaine, give to it a fine effect. The modern chatelaine is but a reproduction of an article of decorative ornament, worn by ladies in our own country more than a century and a half ago. The watch, the scissors, *etui*, pincushion, &c., were then ostentatiously appended to the dresses of the ladies,



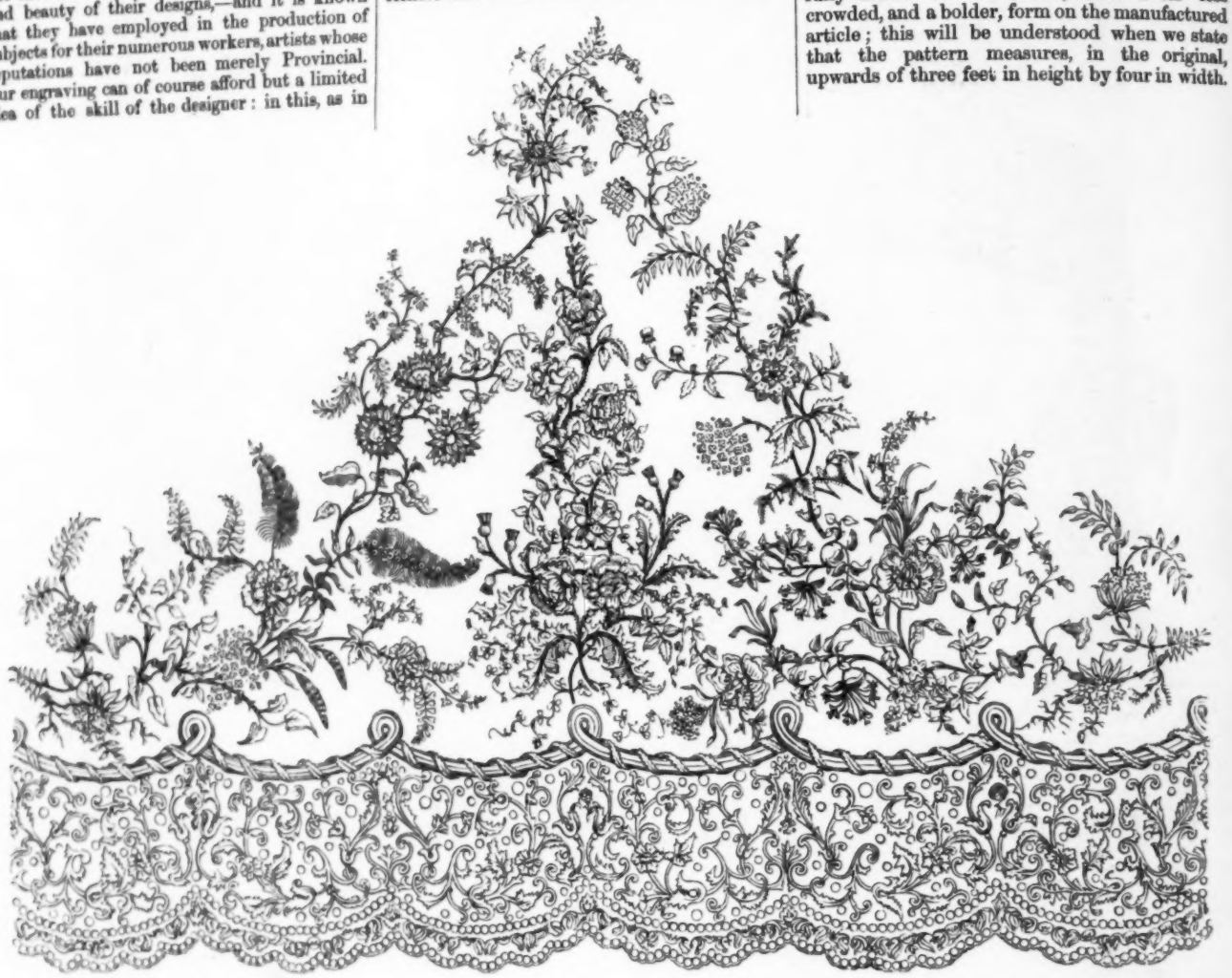


quite as much for ornament as for use. The elegant and ornamental character of the object may

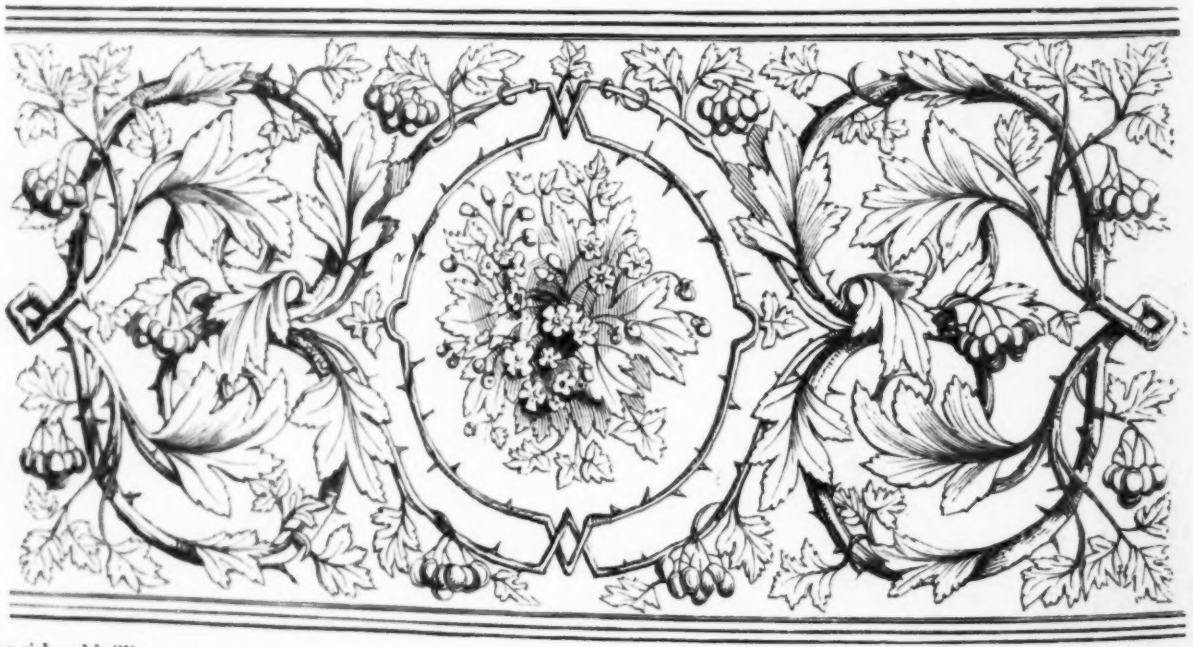


again ensure its favourable reception; and the beauty of such as that we now engrave must recommend it even to the fastidious utilitarian.

The RICHLY-EMBROIDERED MUSLIN DRESS, of which we engrave a part, is one of the many contributions of Messrs. BROWN, SHARPS, & Co., of Paisley. These manufacturers have long been famous; having obtained eminence not only for the excellence of their work, but for the purity and beauty of their designs,—and it is known that they have employed in the production of subjects for their numerous workers, artists whose reputations have not been merely Provincial. Our engraving can of course afford but a limited idea of the skill of the designer: in this, as in many others of the articles contributed by the firm, he has aimed at copies of natural flowers, and has avoided those conventional forms which for a long period were considered indispensable to workers in muslin. The dress to which reference is here made, will be found among the richest and most elaborate productions of the needle. It will readily be supposed that patterns of this description unavoidably lose much of their true effect, by the necessity that compels us to have them drawn on a greatly reduced scale, to suit the size of our pages. Hence, what seems to possess a redundancy of ornament in the engraving, although delicately and carefully drawn on the wood, takes a far less crowded, and a bolder, form on the manufactured article; this will be understood when we state that the pattern measures, in the original, upwards of three feet in height by four in width.



A LINEN BAND, designed by S. M'CLOY, a pupil of the Belfast School of Design, and produced by Mr. M'CRACKEN, manufacturer of linen ornaments, Belfast, presents a pattern of much elegance. The subject is derived from the hawthorn in its autumnal or ripe state, when the berries assume their deep red colour. The arrangement of this composition is exceedingly well managed; and in the manufactured article it has a rich and brilliant appearance, the foliage being embossed in gold, with the red berries on a blue ground; the centre shows the hawthorn in bloom, coloured after nature on a white ground. To this design was awarded the first prize of three pounds, offered last year by Lord Dufferin to the Belfast School for the best design for ornamental linen; it is a work uniting simplicity of subject with great skill in adaptation.



We engrave one of three drawings transmitted to us by PROFESSOR KÄHSZMANN, of Vienna; it exhibits HEBE OFFERING NECTAR TO THE EAGLE OF JOVE. The Professor, we understand, occupies a high position in Austria: his works are generally of a poetical order; but he has been entrusted with some "for the nation" which are in closer proximity to actual life. Happily for the sculptors of the Continent, their governments find them frequent employment; private "commissions" are rare.



From the contributions in PORCELAIN and EARTHENWARE of Mr. CHARLES MEIGH, of Shelton, Staffordshire Potteries, we select three objects: the



one, a CLOCK CASE, of very elegant and appropriate design, executed in statuary porcelain; the next, a VASE, also in statuary porcelain—copied, we believe, with some alterations, from a French model; and next, one of those Bacchanalian DRINKING CUPS, ornamented with figures after Poussin—which seem to have been invented for the purpose of showing how much of grace, dignity, and manly vigour may be sacrificed, to render homage to the so-called "jolly god." These examples of his manufacture are highly creditable to Mr. Meigh; they are works of a right good order,



and exhibit marked improvement in one of the most extensive and best conducted of the factories of Staffordshire. It is only of late that



Mr. Meigh has paid attention to the better class of goods; but for many years he has enjoyed high repute as a producer of admirable works in earthenware; and he is among the largest exporters in the kingdom.

In the production of CAMEI the continental artists have achieved a well-deserved reputation; we engrave three very beautiful works of this class, the productions of M. JULIN, of Liege. The first is a copy after Horace Vernet of his "Chasse au Faucon," very delicately and beautifully rendered.



The same artist's well-known picture of "Mazeppa" has furnished the second subject; the third is a charming group of "Galatea and the Sea-Nymphs." The grades of tint in camei are fortunate aids to the sculptor in producing striking and interesting effects; these advantages were so highly appreciated by the ancients, that they endeavoured



to imitate them in their glass-works—of which a well-known instance may be cited in the Portland Vase. The works of the ancients in this department of Art were frequently cut upon onyx of large dimensions; one of the most celebrated is preserved at Vienna, and represents the apotheosis of Augustus. The antiques differ from the modern



camei, being cut upon tinted stones, and not on shells (conchylie); the latter being an imitative art in another material, and the result of a comparatively modern era,—the taste for camei having been resuscitated by the famous family of the Medici, and perfected, under their auspices, in Florence.

The TERRA COTTA works of Mrs. MARSH are situated at Charlottensburg distant about four miles from Berlin; the lady by whom they are conducted is the widow of the manufacturer who formed the very admirable establishment. Here are produced works of the highest artistic merit, works designed by the best artists of Prussia, who do not "shame" to dedicate genius to the improvement of the humblest articles of



daily use. We select for engraving four of the productions of Mrs. Marsh;—the Pokal, or





drinking-cup is a copy; the gothic vase is from the design of Professor Strach. But the most beautiful of the objects contributed by Mrs. Marsh is a Fountain, which we also engrave. This work was produced expressly for the Exhibition.



The Vase, filled with artificial Flowers of Silver, is the production of Strube and Son, Jewellers, and Silver and Gold Workers, of Leipsic. The Vase is an object of much delicate beauty: the flowers are not made in dies, but are the production of the artist's hand, and are accurately modelled from nature.



We saw at the establishment of Messrs. Strube much that was rare and valuable, but in this particular branch they are unrivalled.



The works of M. Falloise, of Liege, in wrought metals, are of the highest order of merit; the cover of a Snuff-box we print on this page; and works of great ability on subsequent pages.

This page, and the two pages which follow, are devoted to a few of the contributions of M. MATIFAT, of Paris, an extensive manufacturer of bronze articles, both useful and ornamental. In our illustrated notice of the Exposition in Paris of 1849, we engraved a number of the objects contributed by this most ingenious artist, being particularly struck with their beauty of design and very superior style of workmanship. We have reason to



know that in this we conferred a benefit upon more than one of our own manufacturers, to whom our pages introduced M. Matifat, and who have availed themselves of his talent and experience to raise the character of their own productions; for this gentleman, like all men of true genius, is influenced by none of those petty and unworthy feelings which would cause him to "hide his lamp under a bushel," fearing lest others should derive light from it. France has for a long time taken the lead of all other nations in bronze casting; still it is only within a few years comparatively that she has made any considerable move in advance of the old routine system of manufacture; while among those who have quitted the beaten track, and have introduced new ideas and new arrangements of the best models of antiquity, M. Matifat may take his stand with the very foremost, throwing into his profession a zeal, energy, and perseverance which, united



with skill and taste, could not fail of success, and to elevate him to a high position in his especial branch of manufacture. Having thus awarded him the praise to which he is justly entitled for his productions generally, we proceed to remark upon the objects we have engraved from a few of his numerous contributions. The first is a FOUNTAIN, of somewhat





small dimensions, suitable for a conservatory; among the floriated ornaments are birds, a squirrel, and a snake; all of which are introduced with the skill of an artist who desires to make his design both natural and elegant. The first on this column is a VASE or TAZZA, of the style of Louis XIV., cast in iron, its diameter is eight feet, and its height five feet;



the form of this vase is exceedingly elegant, and its ornamentation simple, but of pure taste. Underneath are two smaller engravings, one of a DRAWER-HANDLE, and the other a portion of an ESCUTCHEON. Next follows a JEWEL CASKET, of embossed steel, the joints are of iron, damascened with gold, the frames are of silver. Paris, for some years past, has been regarded as the great manufactory for the finest productions in bronze, calling into employ many excellent artists and the most skilful workmen; for it must be borne in mind that the majority of the best works are sculptured by the hand from the model, as it comes rough from the mould.

To resume, however, our notice of M. MATIFAT's contributions. The present page commences with a TAZZA and COVER, of chased iron; the flowers in the centre are enamelled, the foot and



the interior are inlaid with gold damascene work, imparting to the object a rich and costly effect.



The next object is a TAZZA, of considerable dimensions, and exquisite in form and workman-



ship. The body is surrounded with a wreath of snakes, foliage, and flowers; and other snakes are twisted into the forms of handles: the base and pedestal are decorated in a similar manner.

Then follows a FLOWER-BASKET, which, being of silver, may be used as a centre-piece for a

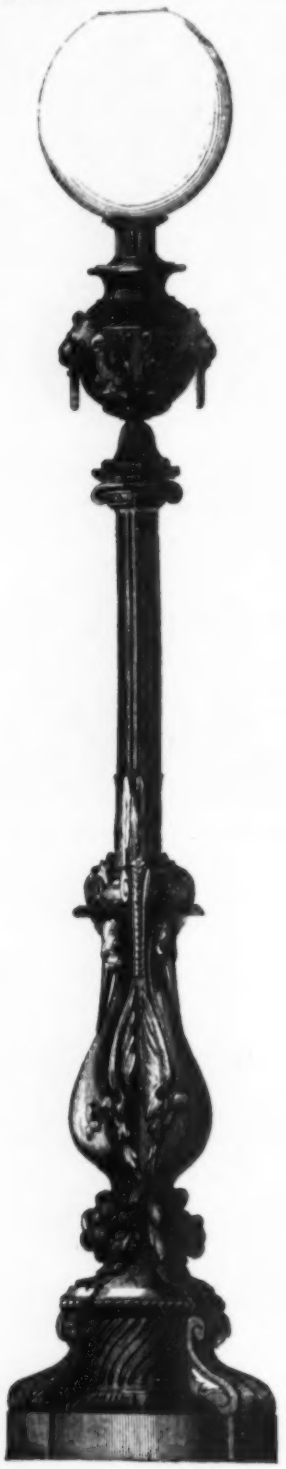


dessert service: the numerous figures in this




design are judiciously distributed throughout

the composition. An Italian Architectural Ornament, executed in bronze, concludes the



page; it is distinguished by great beauty of proportion and elaborate chiselling. A Gas Pillar,



of chaste design, is introduced above; to which succeeds a small Vase, modelled after the Etrus-

can celebe, exhibiting on the side we have engraved a combat between a man and a centaur.



We come next to a Vase, the style of which the artist terms Assyrian; it stands two feet and a half in height, and is beautifully studded with



evidence that the design has emanated from an artist well instructed in those

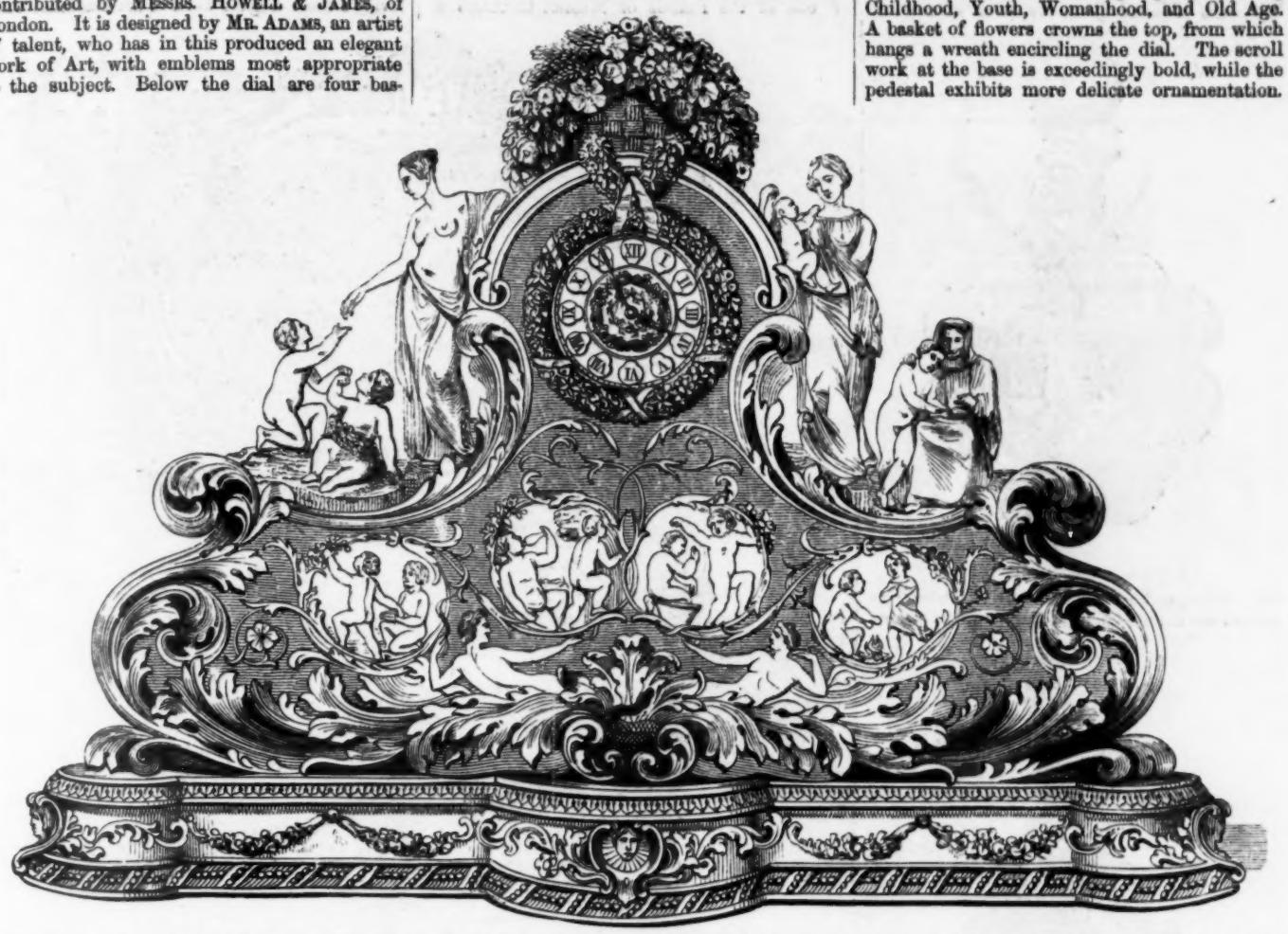
enamels. The next is a Ewer of very elegant form, and highly embossed in the manner of the



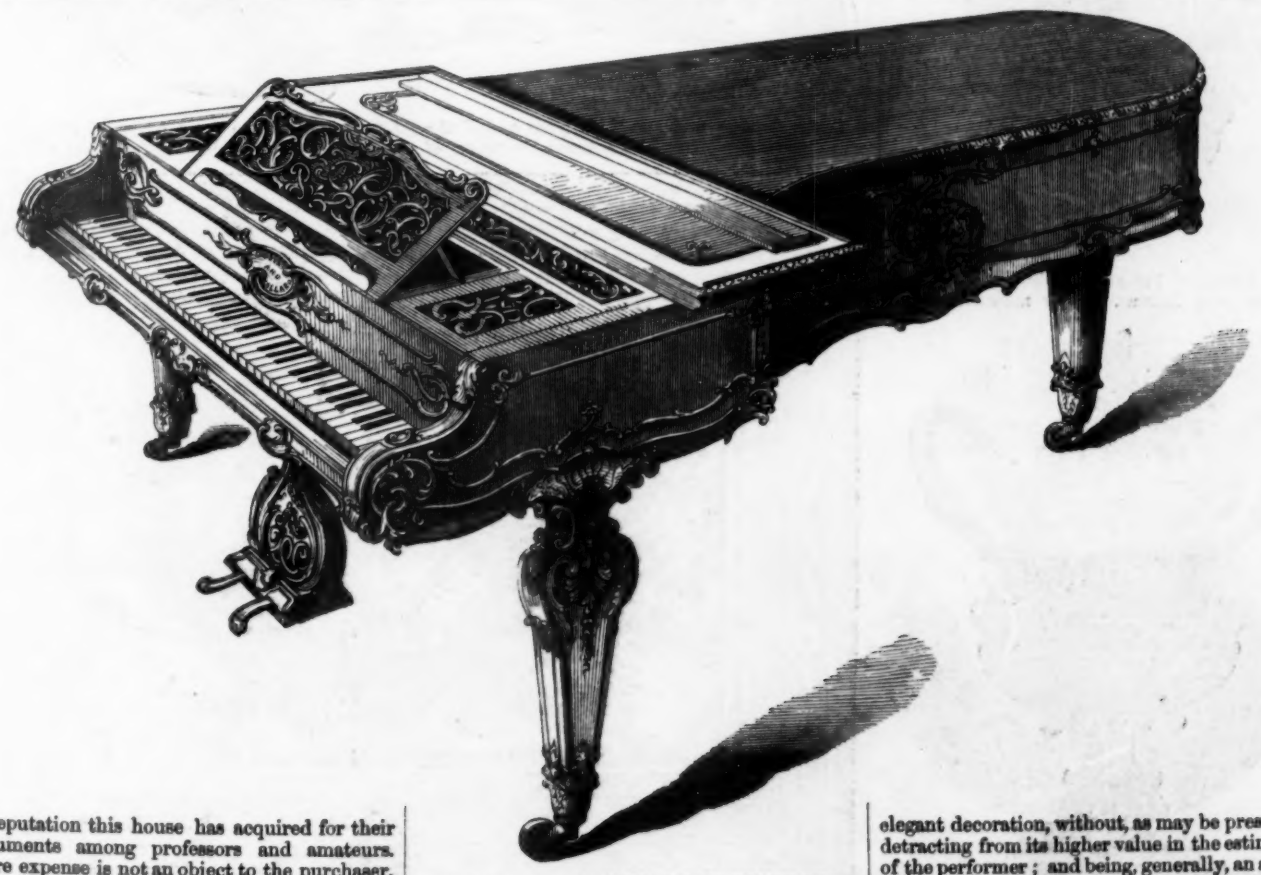
antique. The last engraving exhibits a Chandelier of simple but pure character, in which the relative proportions of the different parts are

principles on which are based the beauty and harmony of curved lines.

A drawing-room CLOCK, made of or-moulu, is contributed by MESSRS. HOWELL & JAMES, of London. It is designed by MR. ADAMS, an artist of talent, who has in this produced an elegant work of Art, with emblems most appropriate to the subject. Below the dial are four bas-reliefs of children, representing the "Seasons," and on each side are female groups symbolising Childhood, Youth, Womanhood, and Old Age. A basket of flowers crowns the top, from which hangs a wreath encircling the dial. The scroll work at the base is exceedingly bold, while the pedestal exhibits more delicate ornamentation.



We next introduce an engraving from a splendid horizontal grand PIANO-FORTE, one of the specimens which we have selected from the contributions of MESSRS. COLLARD & COLLARD, of London. The case and the music-stand are richly carved, and the instrument altogether accords well with the reputation this house has acquired for their instruments among professors and amateurs. Where expense is not an object to the purchaser, we see no reason why the piano-forte should not more frequently exhibit the skill of the carver in wood than we are accustomed to see in it; there is always abundant space for the display of much elegant decoration, without, as may be presumed, detracting from its higher value in the estimation of the performer; and being, generally, an appendage to the drawing-room, ornament, as well as utility in its construction, merits consideration.



From the contributions of Messrs. HARCOURT BROTHERS of Birmingham, we select three—two



BELL-PULLS, and a VASE of bronze. These gentlemen are eminent manufacturers of the several



objects for which the great factory of hardware has been long famous. Their manufactory of

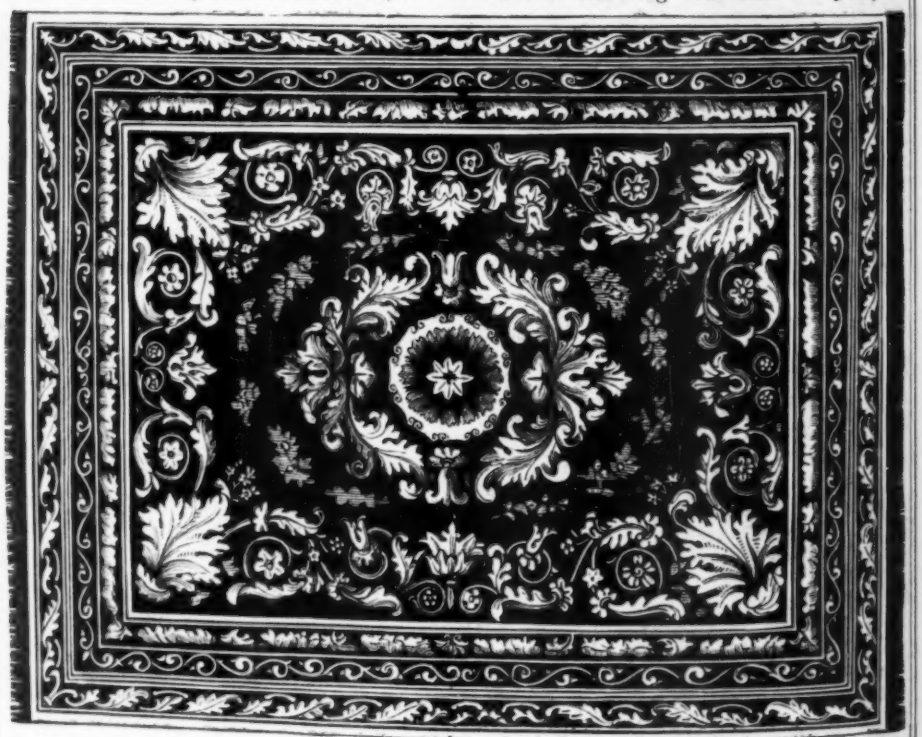


"household" metal furniture is very extensive.

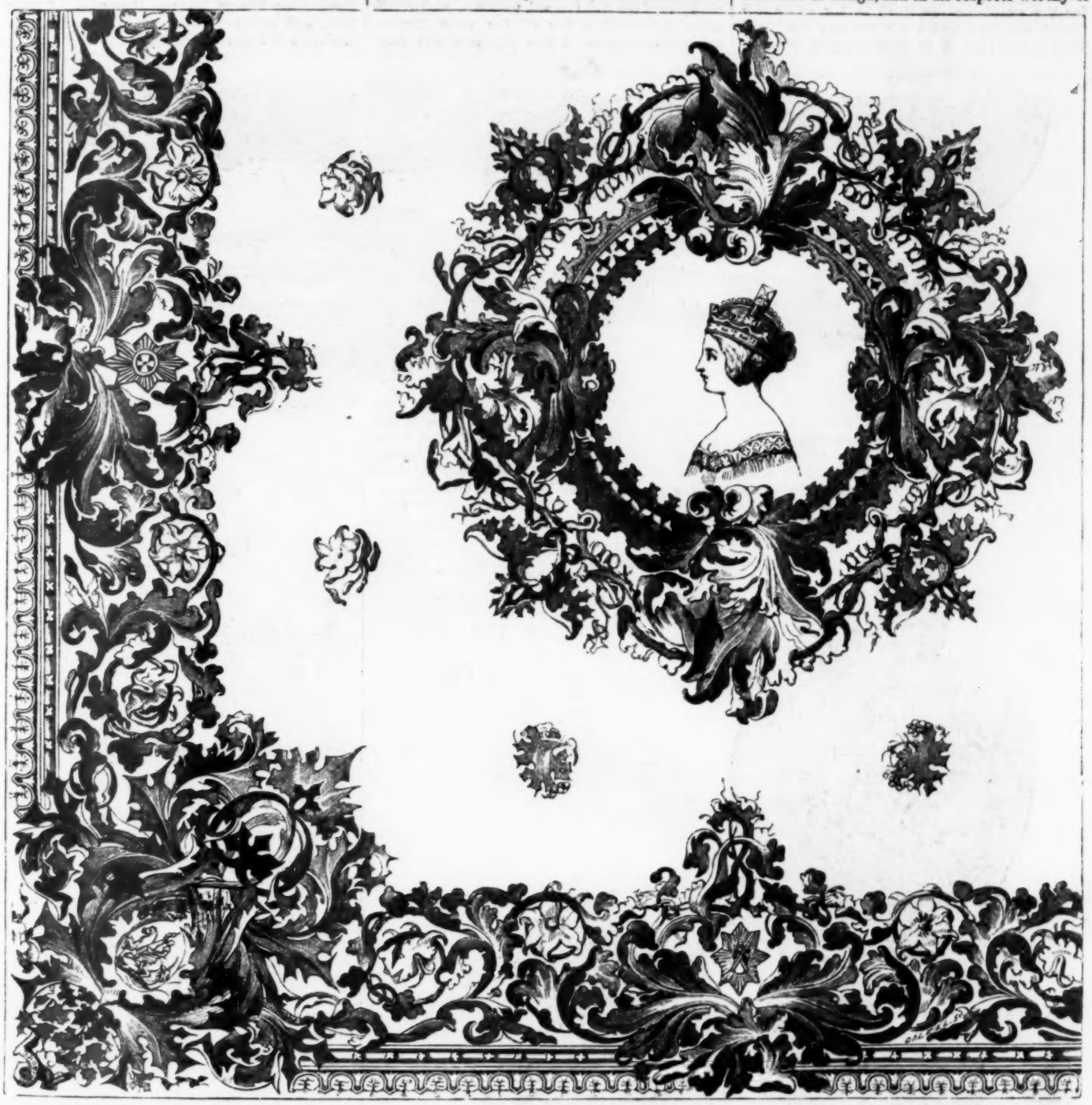
We introduce on this page another engraving of one of the PIANOS of MESSRS. COLLARD & COLLARD, of London. It is richly decorated, and forms a most elegant work of art-manufacture.



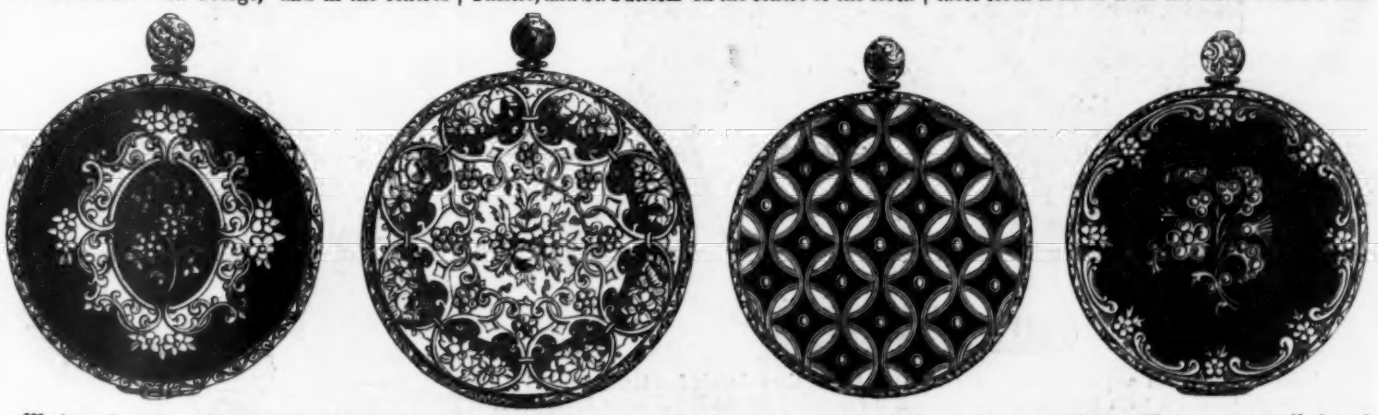
The engraving underneath is from one of the carpets contributed by JAN HEUKENSFELDT, of Delfdt. It is of a good order of Art, and will do credit to this long established and justly celebrated manufacturer, who presides over a very extensive factory of the best Dutch carpets.



Among the fine DIAPERS and damask linens received from Dunfermline, are some singularly rich and beautiful TABLE-CLOTHS, manufactured by Mr. BIRRELL, from designs furnished by Mr. Paton—an artist who has for upwards of a quarter of a century aided the manufacturers of that famous and venerable town. We have engraved one of them on this page—bold and elaborate in design, and in all respects worthy of

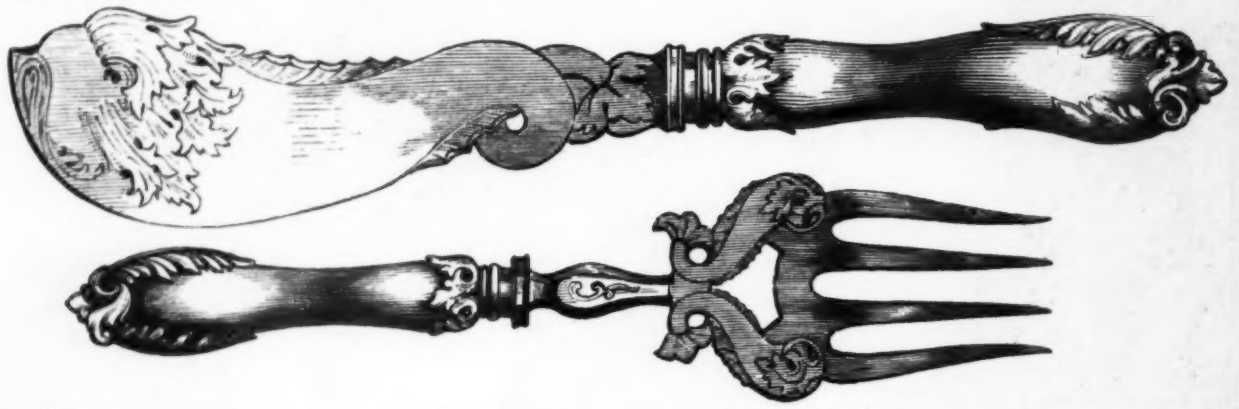


covering a regal table. In the corners of the border we discern the "St. George," and in the centres of the same part, the badges of the Order, the Thistle, and St. Patrick. In the centre of the cloth is a medallion bust of Her Gracious Majesty. This table-cloth is made from the finest Flemish flax.



We introduce here four copies of the backs of WATCHES,—the watches contributed by Messrs. ROTHERAM & SON, of Coventry. They exhibit marked improvement of style, and do great credit to the extensive establishment from which they emanate. The designs are good, and the workmanship is excellent. They are enamelled, and tastefully set with jewels, so disposed as to give much beauty and agreeable effect to the forms.

While Sheffield contends successfully with the metropolis in the manufacture of steel goods, she unquestionably takes the lead of all other towns for the excellence displayed in her silver and plated articles adapted for ordinary use; and even goes so far as to rival many of her competitors in what is more especially intended for ornamental purposes, and is moreover executed in the more costly metal. In two or three recent numbers of the *Art-Journal*, we made our readers acquainted with a few of the most important manufacturers of this populous and busy town, introducing, at the same time, numerous engravings copied from their productions. The FISH-KNIFE and FORK, inserted below, are manufactured by Messrs. MAPPIN, BROTHERS, of Sheffield, and will bear comparison with the best examples of a similar description of metal work.



A STATE CHAIR and a STATE BANNER SCREEN, by M. JANCOWSKI, of York, are rich and costly examples of embroidery and decorative furniture. The CHAIR is embroidered on ruby-coloured silk velvet; on the back is the royal coat of arms, the lion raised in gold, the unicorn in silver, with a gold coronet; the crown is worked in gold, silver, silks, and jewels. From the ribbon which shows the motto, a wreath of the rose, shamrock, and thistle, worked in silks, is suspended, and the roses are raised so that every leaf may be lifted up. The seat exhibits the plume of the Prince of Wales, worked in a new style of silk embroidery, having the appearance of silver; the coronet is in gold, silver, and jewels; the motto in gold and silver.



The chair is made up in a splendid carved and gilded frame, trimmed with solid gold bullion fringes. The BANNER SCREEN is embroidered on pale blue satin, with gold, silver, and silks trimmed with rich bullion; it represents the York City Arms; the pole, six feet ten inches in height, is surmounted by the Royal arms finely carved; the pedestal is also richly carved. Both these gorgeous objects reflect the highest credit on the taste and judgment of M. Jancowski and his numerous assistants, by whom, we are informed,



they have been entirely designed and carried out.

A SHAWL, from the manufactory of MESSRS. JOHN MORGAN & CO., of Paisley, has a rich and most elaborate pattern, reminding us of some of the best designs that are imported from the East—but greatly improving upon them. Besides Shawls, the manufacturers are also producers of printed and tartan fabrics to a large extent, specimens of which are likewise to be found in the Exhibition. In all these cases, the patterns are designed, and the goods are manufactured, dyed, and finished on the premises of Messrs. Morgan.



From the establishment of M. GABAIN, of Berlin, which we visited during our late tour through Germany, have been forwarded a large variety of SILK STUFFS. We engrave on this page one example, of a graceful palm-pattern, designed by Professor Bötticher, of Berlin. This pattern is about five feet in height, by twenty-seven inches in breadth, when it is repeated. This weaving is done on a satin ground, and it is produced in various colours, as well as in different tints of the same colour. We may, hereafter, introduce other productions of this house.



We fill up this page with one of the contributions of Messrs. HOOLE & ROBSON, of Sheffield.—A FENDER, remarkable for the grace of its design, as well as for the beauty of its execution—qualities for which this eminent firm have obtained much celebrity; deservedly so, as we shall be enabled to show in our engravings from others of their works in subsequent pages. The combination of steel and bronze adapted by them is, in many instances, productive of the happiest effects. Perhaps there is no class of our native manufacturers, who have made greater advances in the field of improvement than those connected with the polished steel trade.



A PEDIMENT, designed and modelled by Mr. C. FOX, of Brighton, shows an effective arrangement of the figures introduced into it. The subject is intended to represent the "Arts, Commerce, and Manufactures, promoted by the Great Exhibition." The first group to the left represents Navigation, the next Industry bringing her offerings to Peace. In the centre is the Queen, holding out wreaths of laurel to the various contributors, and to the right the Fine Arts and Science are symbolised in respective groups.



A CARYATIDE, sculptured in oak by M. CRUCHET, of Paris, is a bold and not inelegant conception of an architectural ornament which, of itself, has generally little to recommend it as a decorative object. Used as substitutes for columns, they possess neither the elegance of outline, nor the symmetry of proportion, that render the latter important and interesting features of the edifice with which they are connected. It would seem that the origin of these figures appertains to Egyptian architecture, for they are recorded in all the traces of this style of building that have come down to us; and they were adopted, though sparingly, by the Greeks, from whom we have derived one, now in the British Museum among the Elgin collection,



which was taken from the Acropolis, at Athens.

We engrave here one of the contributions of Professor RIETSCHEL, of Dresden—a dead CHRIST, over whom mourns the VIRGIN MOTHER. The artist holds rank among the most eminent sculptors of Germany: to him has been confided the task of executing the principal national monuments of Saxony; and the sculptured decorations of the Theatre of Dresden are the production of this master-mind of his country. His sculptures will excite in England the admiration so universally accorded to them throughout the rest of Europe. We had—in 1850—the privilege to see this accomplished



artist at work upon this, the latest, and perhaps the greatest, of his many admirable productions.



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Few knowing the vast resources and the long experience of the eminent firm of Messrs. HUNT & ROSKELL, of London, who now conduct the business formerly carried on by Messrs. Storr & Mor-



timer, will be surprised to find them making a display in the Exhibition commensurate with the reputation of an establishment that produces many of the most costly manufactured articles in the precious metals. Without disparagement to any other house in London, in a similar branch of business, it may be said that Messrs. Hunt & Roskell have no rival in the extent of their transactions, and a visit to their show-rooms is like inspectng a museum of Art. We, therefore, feel that we do not pay an unmerited compliment to these manufacturers in gold and silver works of



every kind and description, by devoting two or three pages of our Catalogue to a notice of their contributions. In the remarks we have occasionally made in the *Art-Journal* upon the comparative merits of foreign and English silver-work, it has been stated that the inferiority of the latter has been in a great measure attributable to the absence of good designs, and to the superior taste and delicacy of finish in the foreign workmen. Recent



political events abroad have, however, brought over a number of the latter to this country, and there cannot be a doubt that we have greatly benefited by this fusion of adventitious aid with English energy, perseverance, and capital. Moreover, manufacturers have found it essential to their interests to seek the assistance of other heads than those of the mere artisan, however skilful as a workman, to invent, and suggest, and improve. Hence from these two causes a decided change



for the better has, within the past few years, been perceptible in every branch of this department of Industrial Art; and we may add, without egotism, that the pages of the *Art-Journal* have had some influence in effecting this amelioration,



by means we need not now enlarge upon. With



these few brief introductory observations we



proceed to the notice of the various subjects selected from Messrs. Hunt & Roskell's contributions. The first page commences with two bronze STATUETTES; the former represents a Hindoo girl plucking the sacred moon-plant (*sarcostema viminalis*), and the latter depositing her lamp in the waters of the Ganges. The originals of these statuettes are, we believe, executed in silver, and formed a part of the Ellenborough testimonial. The group that succeeds form the ORANGE GOODWOOD PLATE, for the year 1846; it represents William of Nassau at the Battle of Nieuport. This is followed by the TESTIMONIAL presented to Mr. B. Lumley, lessee of Her Majesty's Theatre; it is designed and modelled by Mr. A. Brown; the figures, appropriately introduced, are those of the sister muses who preside over dramatic and musical festivals. The column on



the second page commences with a DESSERT STAND, showing a Hindoo flower setter under a banyan tree; the succeeding objects are two ICE-PAILS, formed by the lotus, supported by other Indian plants; these three objects are from a service presented to the Earl of Ellenborough. The large engraving on the same page is a massive and costly CANDELABRUM in

silver, a testimonial presented to the Marquis of Tweeddale. The subject of the group is taken



from Buchanan's "History of Scotland," and illustrates the historical fact connected with the rise of this noble family; a countryman, named Hay—the family name—is, with his two sons,



leading the Scots to the defeat of the Danes, A.D. 980. The composition, which evinces remarkable spirit, is also designed and modelled by Mr. A. Brown. At the head of the third page is an elegant CUP, followed by a silver-gilt CASKET, in the style of the cinque-cento period, set with antique gems; and below this is a CUP to correspond. A group in silver, of Mazeppa,



comes next; great spirit is imparted to this work by the animals being "relieved" from the ground, the horse, especially, appears as if flying. The last engraving is from a TESTIMONIAL presented to Sir Moses Montefiore. It is scarcely necessary to remind our readers that Sir Moses is of the Hebrew persuasion, and that the design, which is by Sir J. Hayter, has reference to certain events connected with the past and present history of the Jews. Thus, the sphinxes indicate the captivity of Israel in Egypt; the figures are Moses,



Ezra, the great deliverer of the people, a Jew of Damascus, loaded with chains, and one released; under them are appropriate texts in Hebrew, with the vine and the fig-tree overshadowing. The group on the summit represents David rescuing the lamb from the jaws of the lion, and the bassi-relievi show the Passage of the Red





Sea, and the Destruction of Pharaoh's host; Lawless Violence in the world, typified by wolves devouring the flocks; the Millenium as spoken of by Isaiah; Sir Moses and Lady Montefiore landing at Alexandria; Sir Moses obtaining the firman from the Sultan; and two other subjects.

The SILVER CUP, engraved below, is designed, modelled, and embossed by the exhibitor, Mr. SHARP, of London; he terms it the "Justice Cup." It exhibits round the body in bas-relief, Justice protecting the Innocent, and driving from the earth Violence, Fraud, and Discord.



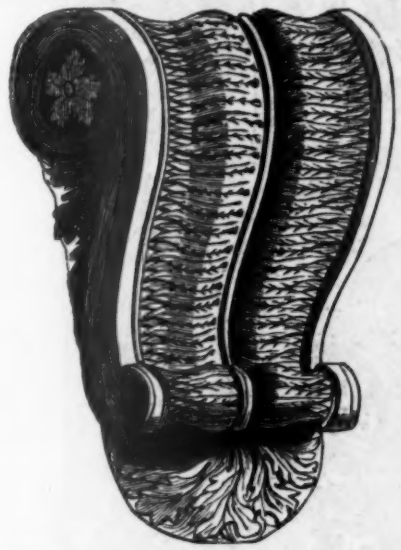
A PANEL, carved in wood, and *carton-pierre*, by M. CRUCHET, of Paris, will attract attention, not only from its position, but for the artistic arrangement of its various groups, and the bold execution of the work. The centre is filled with a design modified from Albert Durer's "St. Hubert," and the lower composition shows a group of children engaged in agricultural operations.



The CARPET pattern engraved below is from the manufactory of Messrs. PARDOE & Co., of Kidderminster, one of the largest establishments in that town; it produces an infinite variety of goods, from the costly velvet to the commoner kinds, but all of more than ordinary excellence.



Mr. BIELEFELD, of London, the extensive manufacturer of ornaments in PAPIER-MACHE, exhibits a large variety of his manufactures, from which we have selected five specimens for engraving, namely, two corbels, one bracket, a



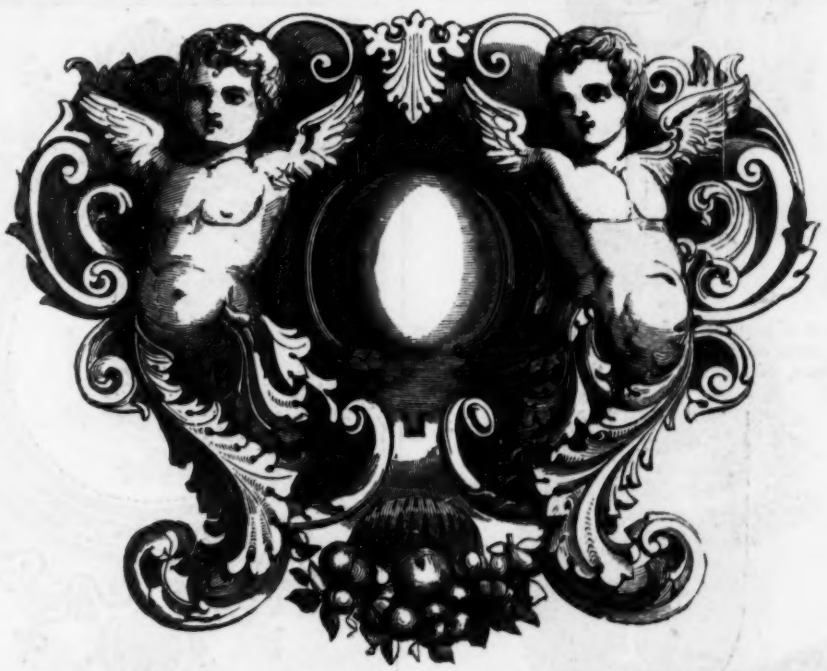
centre-piece, and a cornice or moulding, all of them designed with true artistic taste, and executed with very considerable sharpness and delicacy. Mr. Bielefeld manufactures almost



exclusively for the trade; or, in other words, supplies architects, builders, and decorators with the ornaments required for the edifices they may be erecting; and, in the present day, these papier-mâché manufactures have, in a great measure, superseded the use of plaster ornaments, and are not unfrequently used instead of the more costly materials of stone and wood. Its hardness, durability, and ready assumption of all forms and



designs; the facility with which it may be put together and fixed up; its lightness, and, lastly, its cheapness, are all qualities highly desirable in a manufacture of the kind, and which recommend



it above every other employed in interior decoration. We have, on more than one occasion, visited and reported Mr. Bielefeld's most interesting establishment, and have had opportunities of inspecting the very extensive variety of ornamental productions constantly issuing from it.



Perhaps there are few branches of British Industrial Art in which greater advance has been made during the past few years than our



glass manufactures exhibit: in quality of material, in form, and in design, the works of the present day manifest a decided superiority over

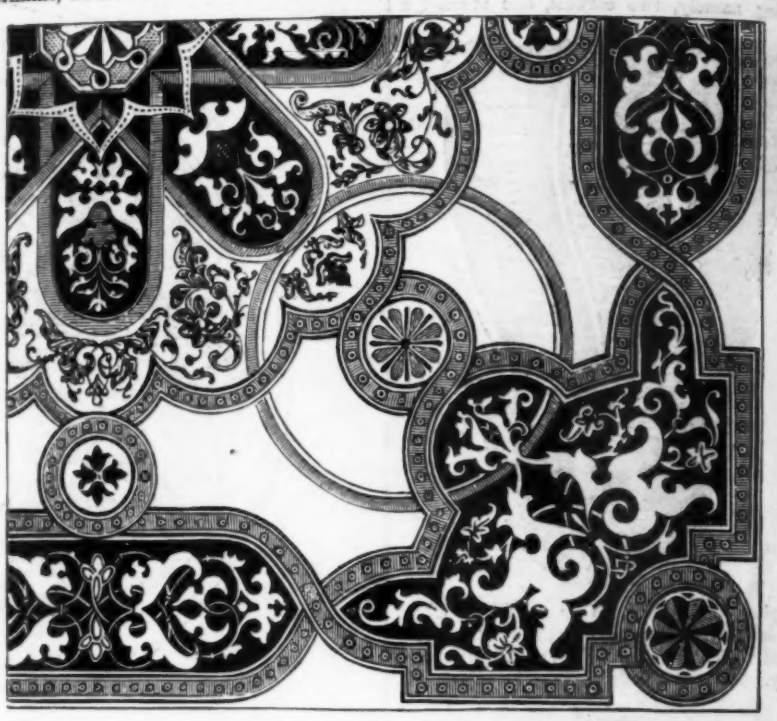


those of a quarter of a century ago. The three GLASSES on this column, manufactured by Mr. CONNE, of London, are in themselves sufficient



evidence of this progress; the ornamental design in the first and second examples is characterised by delicacy, and in the third by boldness, while the form of each respectively is in good taste.

From upwards of one hundred specimens of DAMASK TABLE LINEN and COLOURED TABLE CLOTHS, manufactured by Mr. BEVERIDGE, of Dunfermline, we have selected six for introduction on this and the two following pages. Mr. Beveridge's manufactory is among the first, if not the most extensive, in the town and its neighbourhood, employing about fifteen hundred

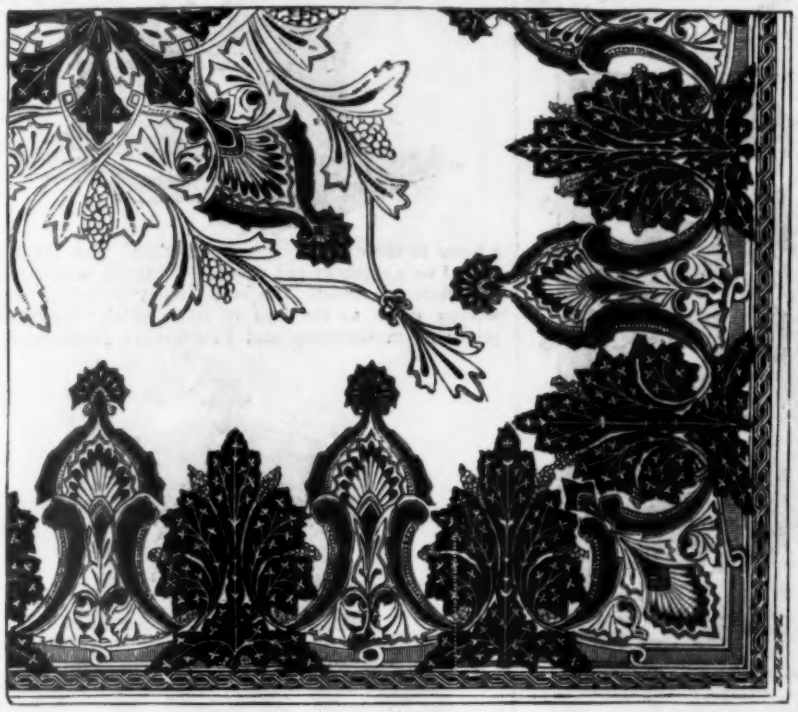


pair of hands out of some five or six thousand engaged in this branch of trade. The varieties of fabric woven in Dunfermline may be stated to consist of damask table-linen, table-covers,

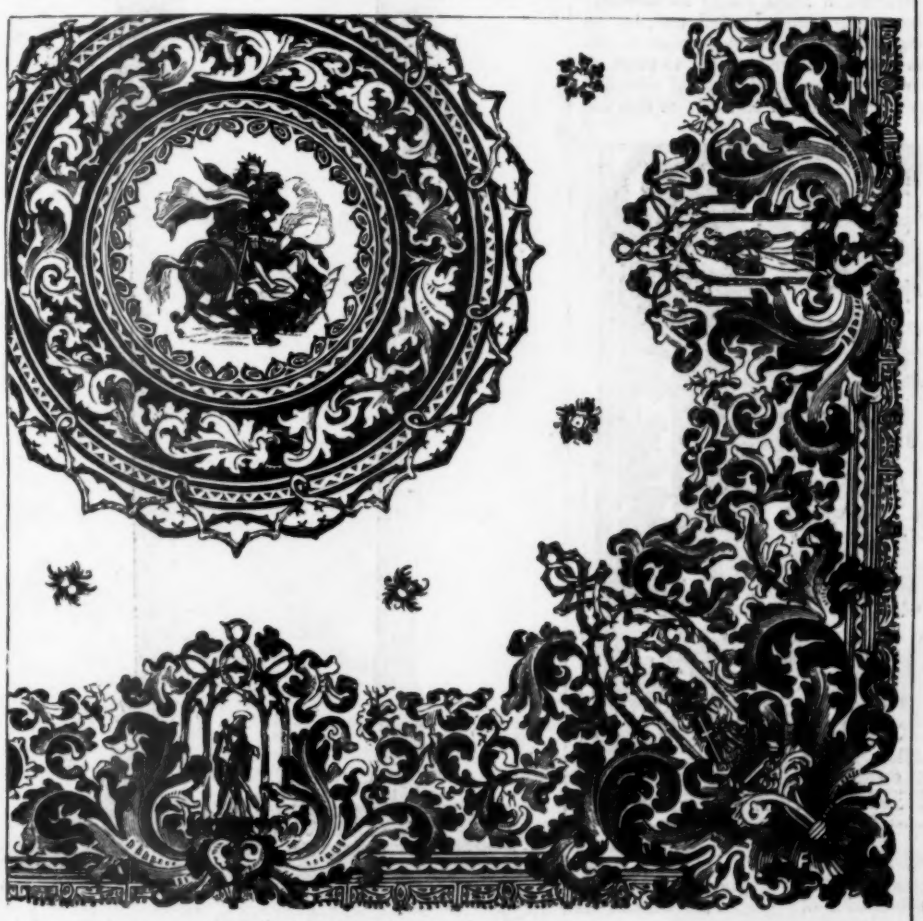


linen floor-cloths, and diapers of all descriptions; more than one half of the goods so manufactured, and these chiefly of the finer sorts, are disposed of in the home market, the remainder being exported, principally to the United States. Table linen has greatly benefited by the introduction

of the Jacquard loom, which is used for every description of cloth, from that made expressly for her Majesty's table, to the coarsest "whitey-brown," destined to cover the pine-board of some American backwoodsman. Some idea may be formed of the present advanced state of the manufacture, when it is known that for the design of a table-cloth and napkin, such as some of those represented on our pages, as much as one hundred pounds are frequently paid. Our



first engraving is from a TABLE-CLOTH of damask, woven in an arabesque pattern, of great boldness. The second is also a damask TABLE-CLOTH, with napkins to correspond; they are of classic design, the centre exhibiting figures of Cupid and Psyche. This page commences with a TABLE-COVER of arabesque pattern, in various colours; it is made of silk, cotton, and wool. This is followed by a



linen damask TABLE-CLOTH, with napkins to correspond; the border is Gothic, having the figures of St. George, St. Andrew, and St. Patrick in the corner niches, with St. George and the Dragon in the centre. This pattern is singularly beautiful. The articles confer honour upon the manufacturer. They are, we understand, principally designed by Mr. Paton, of Dunfermline.

A CIMITAR and SCABBARD, by Messrs. WILKINSON and SON, of London, is a most elegant specimen of manufacturing art. It is of silver, chased and gilt, and is ornamented with one hundred and four precious stones, consisting of emeralds,



rubies, turquoises, jacynths, carbuncles, &c., &c., inserted in arabesque patterns. The blade is of the finest temper; it combines embossing with engraving, blueing, and gilding, so as to form two elevations of an highly ornamental pattern.

We resume on this page the contributions of Mr. BEVERIDGE, of Dunfermline. The first engraving is from a linen damask TABLE-CLOTH, having napkins and doyleys to correspond. The pattern introduced is borrowed from the vine. The next is a TABLE-COVER, in what the manufacturer terms the French style; it is woven in a variety of rich colours, in wool, silk, and cotton. It seems almost unnecessary to add that the circumscribed space to which we are compelled to limit our engravings, detracts somewhat from the boldness of the designs. There is a curious history attached to the introduction of this art into Dunfermline—from Drumsheugh, near



Edinburgh, where it was secretly practised at the beginning of the last century. A man, named Blake, feigning to be of weak intellect, found his way into a weaving-shop, and was permitted to amuse himself underneath a loom, where he carefully observed the manner in which the cords and other parts were arranged, and, by the aid of a good memory, and some previous knowledge of the general mechanism of the loom, he brought away the grand secret, and was not long in reducing it to practice. In no branch of Art-Manufacture do we perceive such unequivocal signs of advancement as in the damasks produced of late years in Scotland and in Ireland; of this our



Catalogue supplies sufficient proof; those of Belfast, engraved in subsequent pages, are honourable to Ireland; the great manufacturing capital of the island is, in all respects, worthily represented; while the ancient renown of "gray Dunfermline" is more than sustained by the productions of its looms, which find their way, common or refined, to every country, and almost every district, of the civilised world. In such articles as those under notice, we can have no dread of foreign competition; neither in the material, its fabrication, nor even in the decoration to which they have been subjected, shall we be surpassed by the manufacturers of Germany, Belgium, or France.

On this column are engravings from two exquisitely beautiful CASKETS, manufactured by Mr. WERTHEIMER, of London. The engraved work on these objects is of the most elaborate and delicate description; they are adorned with malachite and precious stones, and are, in every way, worthy of finding

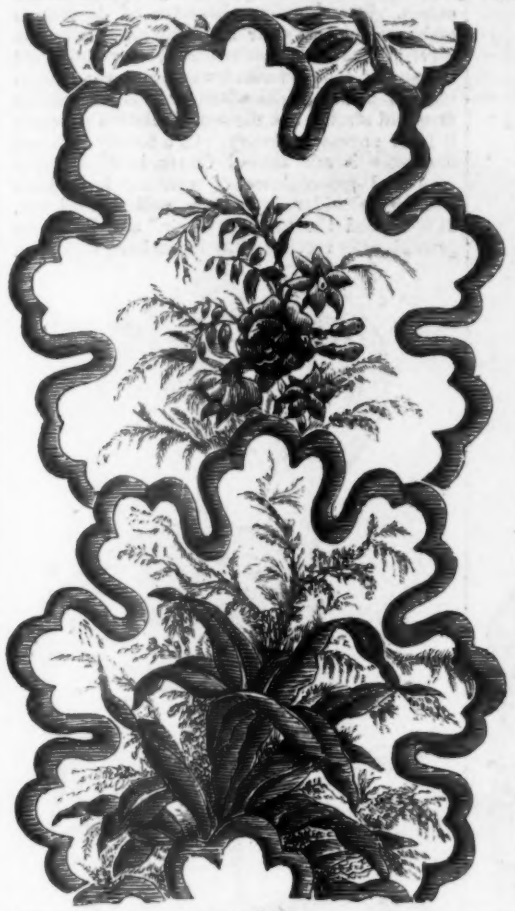


a home in the most sumptuous boudoir. The lower one is placed on a superbly gilt stand, the base of which has also malachites inserted. While so many exquisite works—worthy rivals to the best of those which "the great era" produced in Germany and France—are contributed from



the Continent, it is with exceeding pleasure we direct attention to those which have been created in England; Mr. Wertheimer is, we understand, a German, but one who is to be regarded as a British subject. We believe the coming of such men among us to be the surest way to benefit ourselves.

The RIBBON patterns occupying this column are from the manufactory of Mr. C. BRAY, of Coventry. The



former of the two designs has a quaint yet elegant



border, and the centre shows two light and graceful patterns. The latter contains a greater variety of beautiful subject, disposed in a highly effective manner.

The manufacture of PAPIER-MÂCHÉ into a great variety of useful articles of large size is the result of the efforts made, within a comparatively recent period, by the various artisans who have devoted their attention to this important branch of the industrial arts.



It is not many years since the limits of the trade were circumscribed to a tea-tray, but now we find articles of furniture, not only of a slight and ornamental character, such as ladies' work-tables or boxes, but of a more substantial kind, in chairs and sofas for the drawing-room, or the entire casings of pianofortes. All such examples of the variety and comprehensive nature of *papier-mâché* works are exhibited by Messrs. JENNENS & BETTRIDGE, of London and Birmingham, and our pages testify to their beauty. These manufacturers



have earned a reputation by their unceasing endeavours to improve the character of such productions,—a reputation which is certainly well deserved, and which will be increased by their contributions to the Great Exhibition. We commence our series of illustrations with an INKSTAND, designed by H. M'Carthy, a sculptor of great ability, the animals being in oxidised silver; the entire surface of the inkstand is black, and the base upon which the stag stands is ingeniously designed for an envelope-box. We follow with the most novel and beautiful of the series of these manufacturers' works. The "VICTORIA REGIA" COT, designed by Mr. J. Bell, the eminent sculptor. The body of the cot is nautilus-shaped; it is of a dark tint, upon which is richly emblazoned the rose, nightshade, and poppy. The flowers of the *Victoria regia* decorate the base,



and gracefully curl over the cot as supports for the curtain. The entire fittings are sumptuous in character, but in the best possible taste. Our next example exhibits a very novel and graceful adjunct to the boudoir, in the LOTUS-TABLE, also designed by Mr. J. Bell; it is, perhaps, one of the most original conceptions contributed by the manufacturers whose works we are describing. The floriated decoration which covers its surface is eastern in character, possessing all its elaboration of form, and all its vivid beauty of colour, the effect of the whole being gorgeous in the extreme, but not by any means offensively gaudy, a qualification that is not always duly considered, though it always should be, in works of this class. An improvement is effected by constructing the shaft of the table in the style of a telescope, and allowing each part to be lifted for use as required. The ELIZABETHAN CHAIR is a favourable specimen of the success



which may attend the manufacturer who fearlessly carries out his conceptions in any material, however discouraging it may appear in the outset. The peculiar character of decoration embraced by this style has been effectually preserved, but it has been rendered very light and elegant by the perforated work, and the colouring and gilding, which adorn it. It is remarkably firm and strong, but the ornamentation prevents it from appearing heavy. Of a totally different character is our second CHAIR, in which lightness and gracefulness of contour have been entirely considered, and are well carried out. It is termed the "Légère Chair," and has been provisionally registered by its makers, who seem



to be aware of its claim to popularity. Our second group comprises a VASE, originally designed for the late Princess Sophia; it is richly



inlaid with mother-of-pearl and gilding on a pink ground. The ladies' WORK-TABLE is decorated

in the same taste, and is of very novel form. The POMPEIAN FLOWER-STAND is a graceful and elegant ornament to the drawing-room. The WRITING-DESK seen in the foreground is inlaid with imitative gems by the patented process, employed exclusively by this establishment with the happiest effect. The small CROCHET-BOX beside it is ornamented with a classic bas-relief, electro-silvered by Elkington, the subject being the story of Niobe. Our last engraving shows a group of TRAYS, the old staple branch of the trade, which are designed with freedom and decorated with good taste; we give an example of the simplest as well as the most fanciful, that we may fairly represent these works. The centre one was made for the Duchess of Sutherland; its shape was expressly designed to admit the tea-urn nearer to the dispensers of "the cup which cheers but not inebriates;" the tray to the left is richly inlaid with patent pearl ornaments; the design of the other is plainer.



Mr. G. W. ADAMS, of London, exhibits numerous objects of silver, and silver-gilt plate, of more than ordinary excellence in design. We have selected from his contributions, of which, by the way, he is also the manufacturer, a DESSERT FORK and SPOON, and two DESSERT SUGAR



LADLES. The patterns of the former are remarkable for their simple elegance; there is little ornamentation in them, but what there is, shows the best taste. The latter are richer and more elaborate in their design, in which the vine and hop plants, with their respective foliage, are



brought in most effectively. The works of our silversmiths undoubtedly exhibit great progress during the last few years; they have certainly kept pace with the increasing taste of the age and the demand for the beautiful, in all matters connected with the chief manufacturing arts.

Liége, for many years famous for its manufactory of fire-arms, shows well in the great Exhibition. We engrave here a most elegantly ornamented PISTOL, made by M. MANDAN, of that city; it is certainly as fine a specimen of elaborate engraved work as we remember to have seen so applied. The design of the decoration is in the Romanesque style, and is displayed with considerable taste.



M. GEERTS, of Louvain, who has been extensively employed by the Belgian government in decorating the town-hall of that city with statuary, and the stalls of the Cathedral of Antwerp with groups of wood-carving, contributes a group of angels, carrying the slaughtered innocents of Herod's massacre heavenward, and comforting an unfortunate mother. It is executed in light wood, and expresses a novel and poetic idea embodied in the taste of the medieval artists who flourished in the Low Countries in the fifteenth and sixteenth centuries; indeed, the eminent sculptor has been singularly happy in catching the style and spirit exhibited in works of that period, but in a great degree refining upon the school.



The three WATCHES, the backs of which we engrave on this column, are manufactured by Mr. W. H. JACKSON, of Clerkenwell; they are



elegantly designed and elaborately engraved.

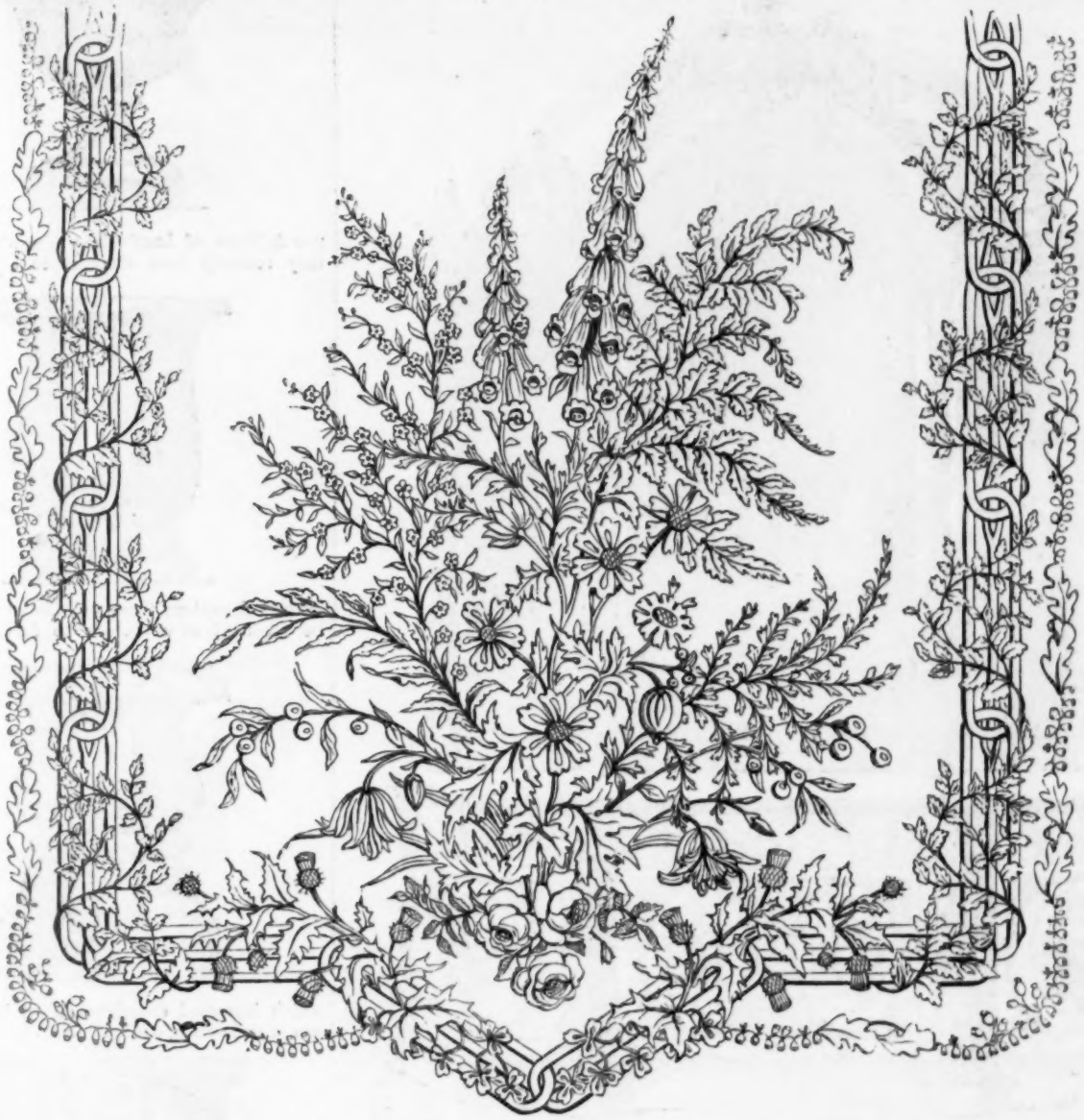


The internal construction of these watches shows,



we understand, several important improvements.

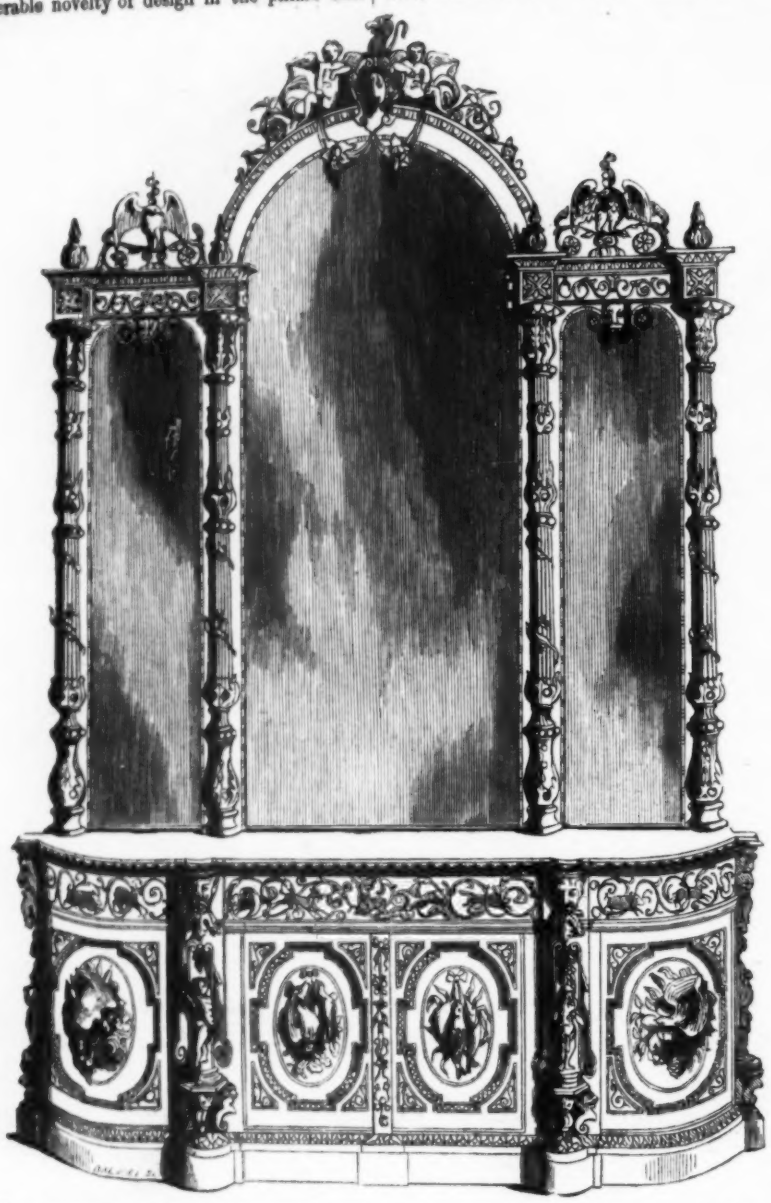
Mr. Urling, of London, for many years well known as an extensive manufacturer of lace, contributes a white Lace Scarf, in imitation of Brussels point, ornamented with British plants and flowers in needlework. The date, 1851, is encircled by the rose, thistle, and shamrock. The straight lines of the border are embroidered in gold, and worked upon a fine clear net, for which Mr. Urling long ago obtained a patent. The design for this scarf was, we believe, made expressly for the manufacturer by Miss Gann, a clever pupil of the Government School of Design.



The Claret-jug and Tea-service are contributed by Mr. Dodd, of London, whose taste and knowledge in the art of design are, if we mistake not, the results of considerable artistic experience, which is abundantly manifested in the objects before us. These are manufactured of silver, richly chased; a series of medallions, illustrative of different subjects, occupies the body of each, and the spaces between them are filled in with enrichments, elaborately executed. When we compare such forms and ornaments as these with the works of half a century back, there can be but one opinion as to the progress made.



Some rich and elaborate carving will be seen in the SIDEBOARD, manufactured by Messrs. TROLLOPE & SONS, of London. There is considerable novelty of design in the pillars that form the frame-work of the glass, while the whole of the carving shows great elegance of design united with exceeding delicacy in the manipulation; it has been executed at a very large cost.



From numerous specimens of engraved and cut GLASS, contributed by Mr. W. NAYLOR, of London, we have selected several and formed them into a group, which will exhibit their



various forms and ornaments to great advantage. The patterns are cut with extreme minuteness.

This column is devoted to a series of VASES, executed in white terra-cotta, by Messrs. DOULTON & WATT, of Lambeth, whose attention has only recently been directed to objects of an





artistic character; those we have engraved may be regarded as a prelude to further success,



which increased experience must insure. The use of terra-cotta, or of artificial stone, as applied



to objects of art and of decoration, is by no means new in this country, although such appli-

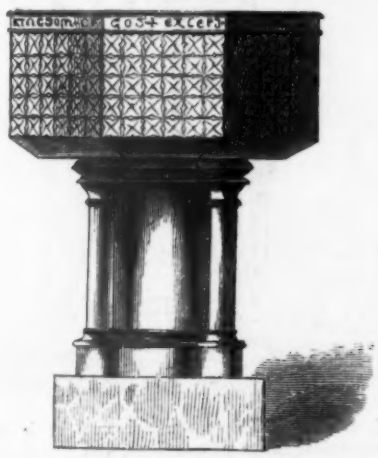


cation has been of late very limited. Half a century since, it was carried on to a great extent by Messrs. Coade, of Lambeth.

The SERPENTINE MARBLE WORKS, established at Penzance, in Cornwall, contribute many examples of this beautiful material. We select a few specimens more illustrative of form than of colour,



the latter being the most striking recommendation these works possess. The slender VASE at the head of our page, the FONT in the centre,

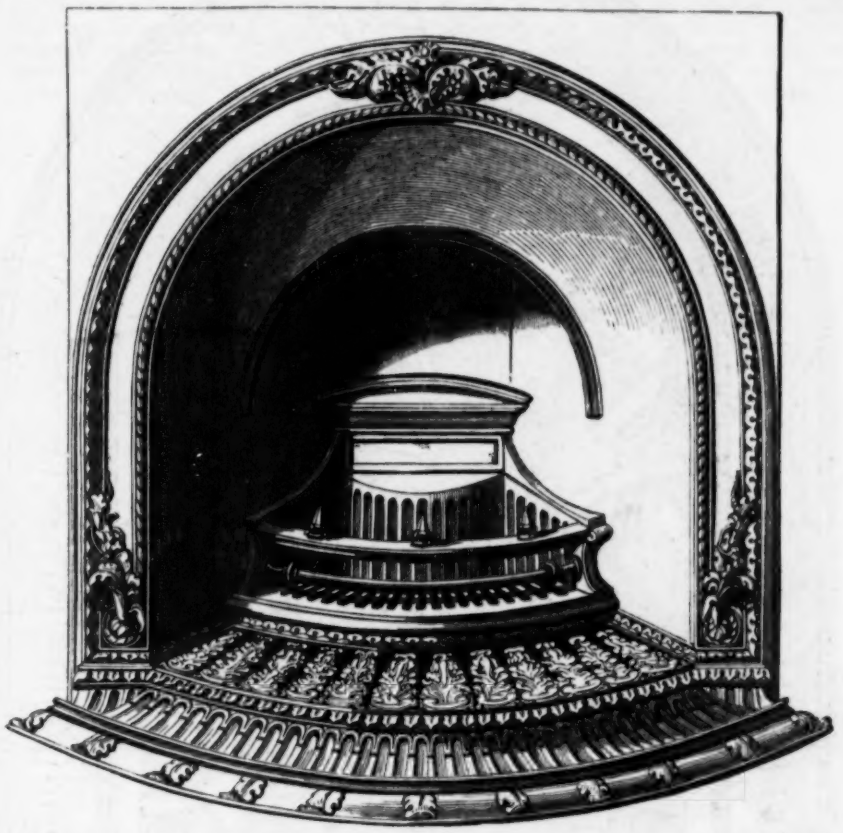


and the VASE at the base, are all beautiful, and are considerably enhanced by the variegated colours which pervade the marble. The geolo-

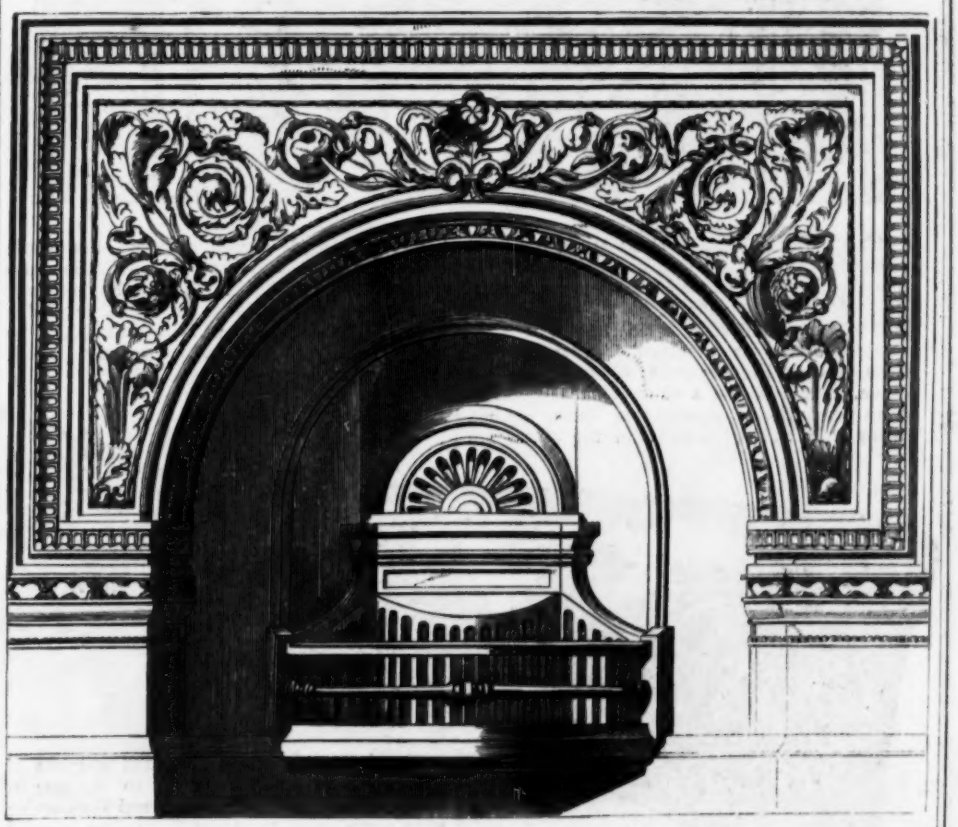


gical riches of our own land are, in very many instances, well displayed throughout the British departments of the Exhibition, and strongly testify to their value and beauty.

Two of the richly decorated and admirably constructed FIRE-GRATES of Messrs. HOOLE & ROBSON of Sheffield, are introduced on this page; other of their productions will appear elsewhere.



productions, and their contributions cannot fail to attract very general attention. They were among the first to introduce that happy mingling of brass and or-molu with iron, which, under judicious management, is so effective in giving

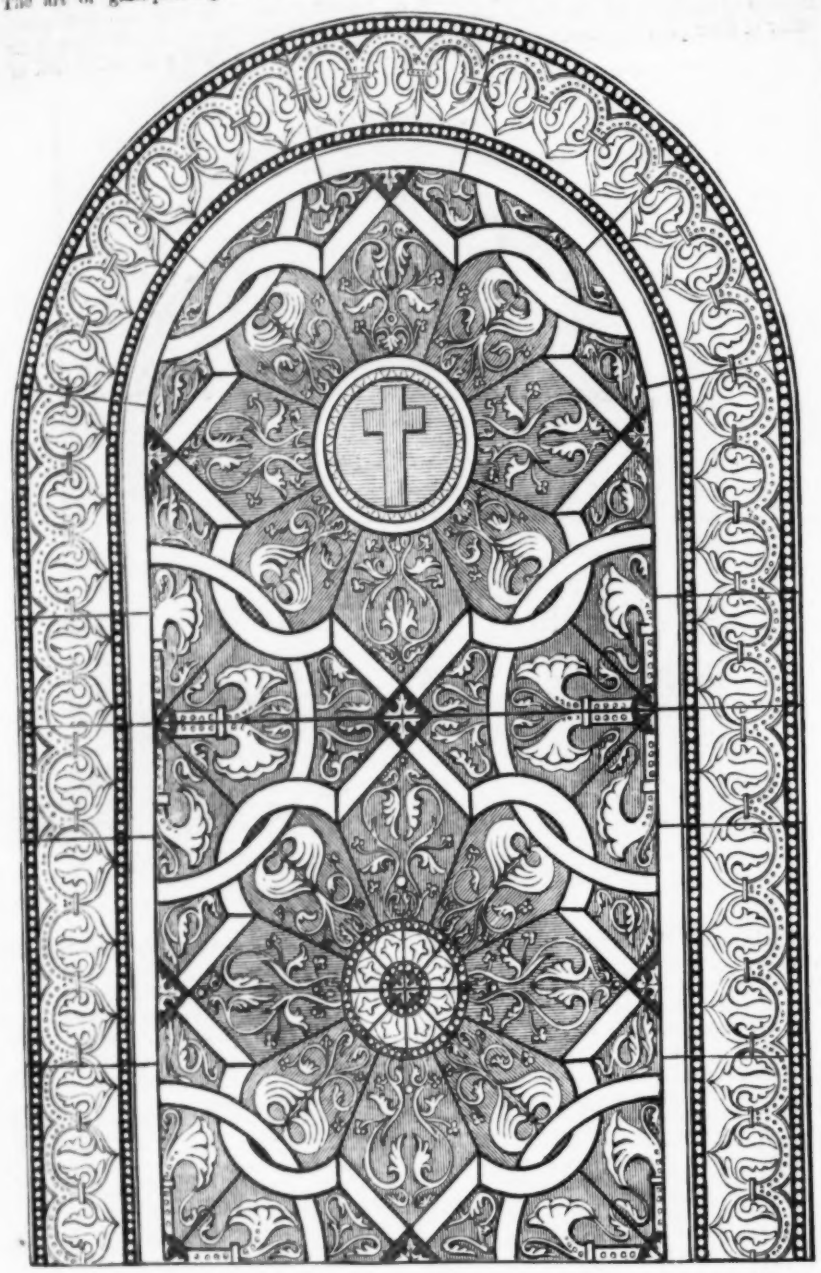


-ence of their works. In this class of manufacture England stands pre-eminent; regard being had, however, to the fact that the English fire-

These gentlemen are foremost among the best manufacturers of the kingdom; their establishment has been long celebrated, not only for its large extent but for the admirable skill of its grace and elegance to the fire-side; and they have taken especial care to obtain all the advantages which can be derived from the proper application of art to their purposes, employing thoroughly educated artists in the superintend-

grate is comparatively unknown upon the continent, and that consequently none of its fabricants have attempted to enter into competition with us.

The art of glass-painting is carried on in England principally at Birmingham and at Newcastle-upon-Tyne; each of these towns boasts of possessing extensive establishments for these beautiful productions, and each is a formidable rival to the other. The ILLUMINATED WINDOW is from the manufactory of Mr. GIBSON, of Newcastle-on-Tyne; its ornamentation is derived from the early Norman style; fillets of ruby and green, interlacing on a stone-coloured ground, form geometrical compartments; in the top one is the cross, and in the centre of the others are bosses composed of rich colours; the whole design resulting in tracery filled with elaborate ornament, is worked in black outline relieved by shadow; the border is in enamel on a blue ground. This window will be much admired for its gorgeous, yet simple and unpretending effect.



A group of the VIRGIN and CHILD, by M. VANDER HAGEN, a Belgian sculptor settled in London, will remind those who have studied ecclesiastical sculptures of some of these classical and well-modelled compositions. It is very symmetrical in its proportions, and the drapery is arranged in an easy flowing style, that gives grace and firmness to the principal figure.





The desire to possess decorated weapons of offence and defence belongs not to our age; in the days of chivalry, the knight and the warrior were accustomed to encase themselves in steel and iron, "curiously wrought," and felt almost as much pride in the ornaments as in the temper of their good swords. The armourers and sword-cutlers of Brabant competed then with those of Madrid, Toledo, and Damascus, to produce the most elegant examples of their workmanship, many of which are still preserved. Even the introduction of gunpowder only changed the application of their art from armour and swords to guns of every size and description. The GUN-STOCK here engraved is by M. TOURET, of Liége. It is very elaborately carved and inlaid with gold, silver, and platina, in the enriched style of the time of Louis the Fourteenth.

A very beautiful example of wood carving is exhibited in a BENETIER by M. KNECHT, of Paris. Its character is well adapted to the style usually followed in ecclesiastical structures, being an arrangement of the vine in Gothic forms; the centre shows the "Virgin and Child," the former treading on the serpent.



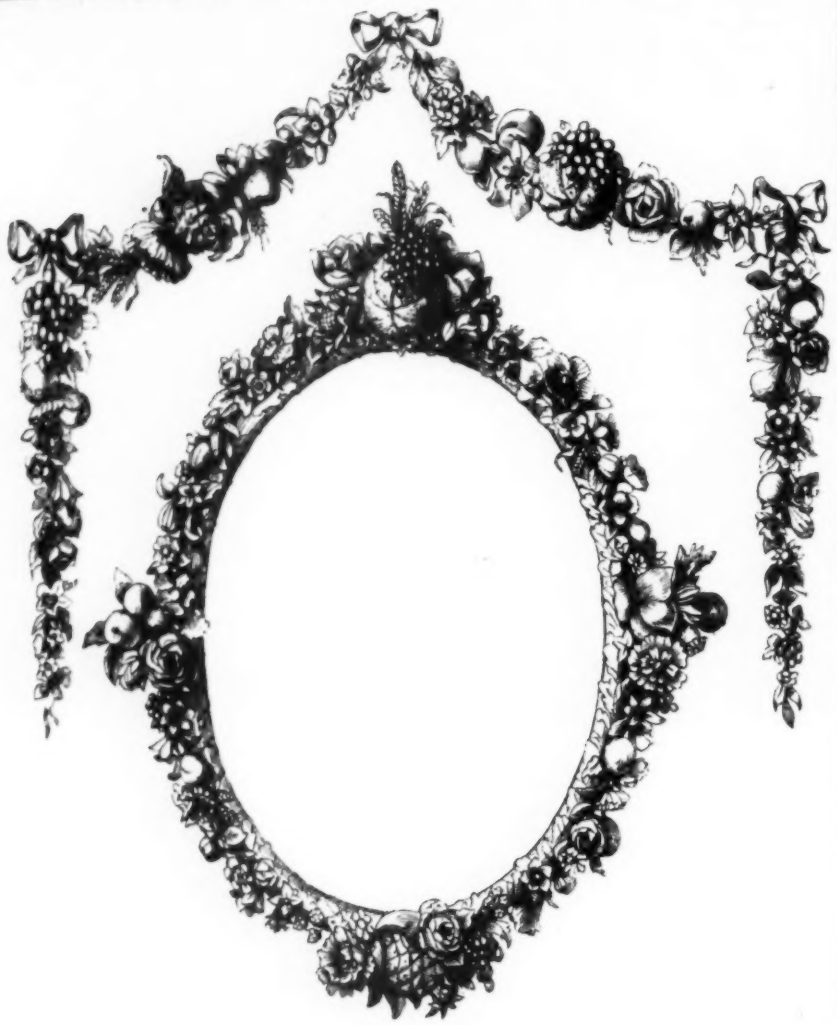
The group—the FORTUNE-TELLER—is contributed by Professor WICKMANN, of Berlin, a sculptor of eminent rank in Germany. He is an artist who especially studies grace; his works exhibit exceeding refinement, yet in combination with rigid adherence to truth. This work he has executed in marble; it was designed expressly for the Exhibition. The intention of the sculptor is to tell the story of a young girl "spaeing" the fortune of another. The work is happily conceived, and wrought with the highest finish. During our visit to Germany in 1850, in the atelier of M. Wickmann, we had the pleasure to examine many other fine examples of the admirable artist's genius, and it will be our privilege to engrave some of them hereafter for the *Art-Journal*. With that view we have received copies from the sculptor, whom we shall hope thus to make better known than he is in England.



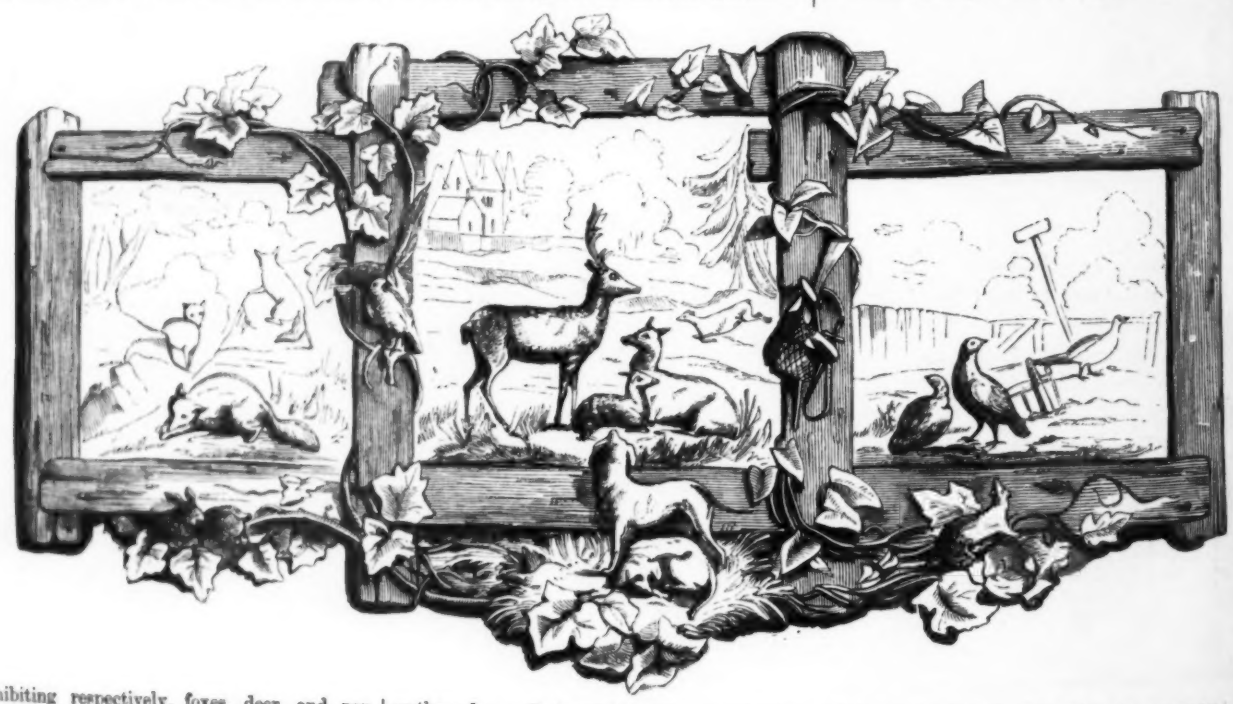
A FRIEZE sculptured in wood, by M. LIENARD, of Paris, represents a boar-hunt in the olden time; the party have just come on the lair of the wild animal, and are preparing to attack him. The design is very spirited, the figures are grouped with much pictorial effect, and the work is boldly yet delicately carved in alto-relievo. M. Lienard is, we believe, a young artist who has acquired very considerable reputation in Paris as a designer, and, judging from the specimens he has sent to the Exhibition, of his own handywork, he can execute with as much skill as he invents. We understand that not a few of the leading Parisian manufacturers of ornamental articles are indebted to him for some of their best designs.



The FLORAL ORNAMENTS, executed in leather, and contributed by MESSRS. ESQUILANT & Co., of London, are excellent specimens of this description of manufacture. They are made of the stoutest material, and may be readily mistaken for wood-carvings; hence their peculiar applicability for the internal decoration of houses, and for the saloons of steam ships, for which it is perhaps more especially adapted, as less liable to split or break off than wood; in fact, where cheapness, durability, and ornament are required, these leather productions are valuable.



An example of CARVED WOOD, also by M. LIENARD, of Paris, shows it to be the work of an artist. It is sculptured in alto-relievo; the design has reference to field sports, the three compartments



exhibiting respectively, foxes, deer, and partridges; the sides of the centre-frame, birds and hunting implements; while the base supports two or three dogs. Festoons of leaves encircling the frames enrich the composition, and impart to it much elegance by their graceful arrangement.

AN EMBROIDERED CHEMISETTE, designed by J. WAUGH, pupil of the Belfast School of Design,

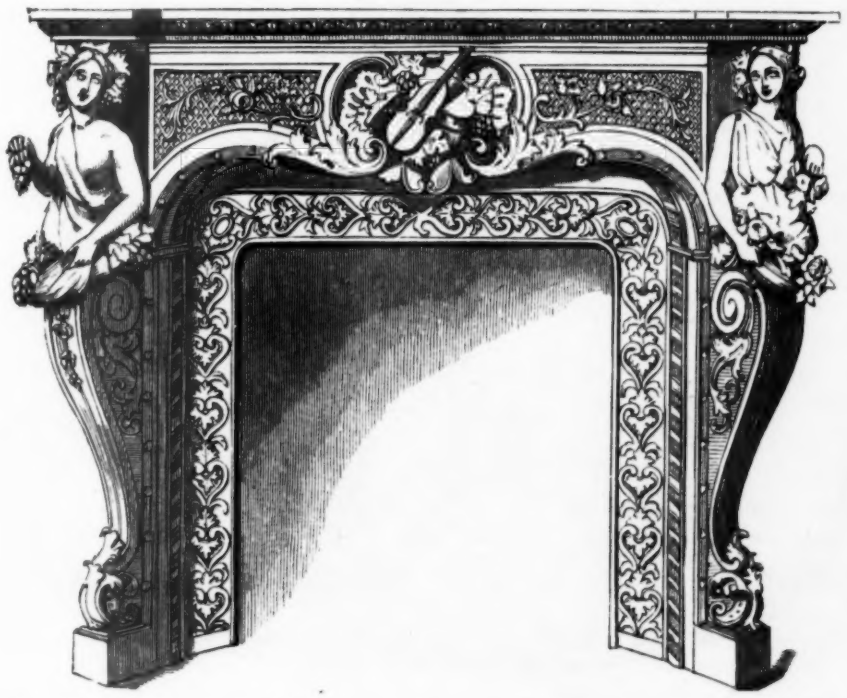


and manufactured in muslin by Mr. J. HOLDEN, of Belfast, is in good taste; it gained the first prize of five pounds, offered by Lord Dufferin last year to the Belfast School, for the best drawing suited to this elegant portion of a lady's dress.

The Ironworks of M. ANDRE, of Paris, are of great magnitude, furnishing every kind of ornamental objects which the manufacture of this metal supplies, principally of an importance commensurate with the large resources of the establishment. We have selected, as examples of their productions, a cast-iron group intended for a FOUNTAIN, which is very original in design; all the materials of the composition are drawn from objects associated with water, amphibious



animals, and aquatic plants. Among the former the chief is a crocodile holding a fish in his mouth, beneath this is an otter to the right, a tortoise to the left, and a large frog at the third angle: from the mouths of these animals the jets of water are intended to rise, and they are surrounded by the water-lily, floating reeds, and bending rushes. The other example is from a



cast-iron CHIMNEY-PIECE, in what is called the Louis Quatorze style, a style still much in vogue among the French: such an object so manufactured is a novelty in this country, so far as our observation has extended, and it is one from which our own manufacturers may, we should think, borrow an idea with no little advantage, though it may be doubted whether iron would ever be extensively used as a substitute for marble in the decoration of first-rate domestic edifices.

There is a class of manufacturers in France, whose artistic talents are more frequently called into requisition than in England,—the makers of window fastenings and long window bolts; we have seen in Paris a large variety of these objects, on which taste and talent of no ordinary kind have been expended. We engrave here a



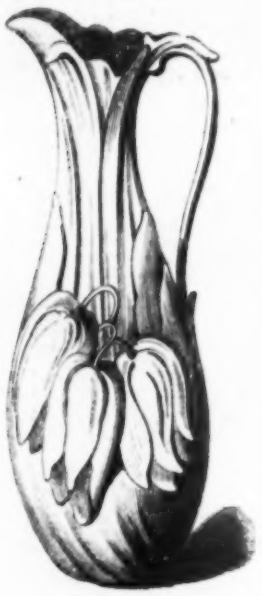
WINDOW BOLT, by M. COUDRUE, of Paris, as an excellent example of this kind of manufacture; it affords, in its various details, suggestions of which other producers may profitably avail themselves.

The WORK-TABLE which concludes this page is manufactured by Mr. C. F. GRUBB, of Banbury, Oxfordshire. As the production of a self-educated artisan, it shows considerable taste in design, and ingenuity of execution. A wreath of flowers is



carried round the top, from which are suspended sprigs of ivy reaching to the pedestal; this is formed of dock leaves, and at the end of these are seen rabbits that constitute the feet of the table; a novelty in ornament worthy of notice.

We select from the works of MESSRS. GRAINGER, of Worcester, a series of articles which exhibit a



peculiar fancy in design, combined with much



simplicity of decoration. The JUGS are covered



with leaves and flowers, or appear as if constructed with interlaced leaves, a style of ornamentation for which Messrs. Grainger have a peculiar reputation. The difficulty, however, of adapting this mode of decoration to the forms and uses of the articles is considerable: it has been combated with judgment but not always with success. We consider some of the objects we engrave as among the curiosities of earthenware manufacture, but are not prepared to enforce their claim to unqualified approval. The EWER and BASON is agreeable, from its entire

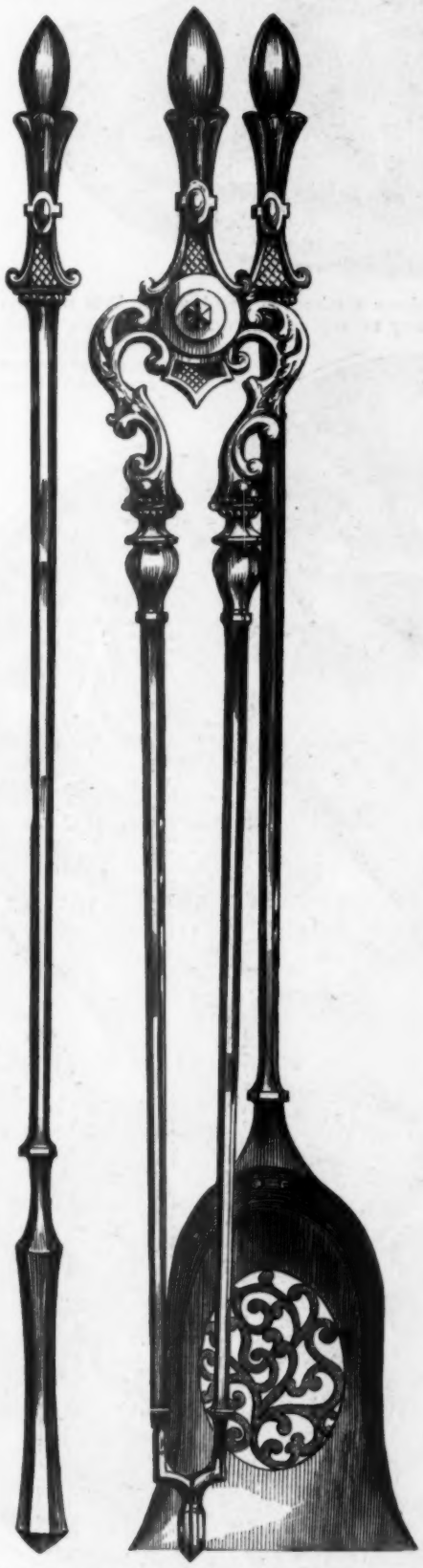


simplicity; the few water-leaves which decorate it being applicable and unobtrusive, and the general contour graceful. The COFFEE-SERVICE is a quaint and curious group, designed after the style of the old continental china, but possessing some originalities of its own, in the form of its outlines. It is covered with an open honeycomb pattern, which shows the rich blue ground through its perforations; a style of decoration in great vogue more than a century ago. The



handles are formed of wheat-ears, with their stalks and leaves. The same decoration forms the boundary line of the tray, also made in china. As a light and elegant service for the boudoir, it possesses attraction; and though presenting the appearance of its costly prototype, it is manufactured at a comparatively small cost; indeed, this remark will apply to the generality of works issued from the extensive manufactory of Messrs. Grainger.

The great improvements made of late in all the appointments of "an Englishman's fireside," are visible to the least observant. Stoves of all kinds and forms, fenders of the most fanciful designs, and enrichments of the most classical description, have been freely used in their decoration. We here present a specimen of good taste in FIRE-IRONS, the originals of our group



being the work of Messrs. H. & W. TURNER, of Sheffield, who have adopted a style of decoration which gives a sufficient amount of ornament, without detracting from the rigid utilitarian principle, so necessary in producing works of this class, and which ought ever to be borne strictly in remembrance by the designer.

We present two groups of the works of Messrs. BROADHEAD & ATKIN, manufacturers of silver and plated goods, of Sheffield; they embrace some very good examples of Decorative Art applied to objects of ordinary use, or to those which form the ornamental adjuncts to the dinner-table. The tea and coffee-pots, with the cream-jug and sugar-basin *en suite*, exhibit a happy rendering of forms with which we are in some degree familiar, but with ornaments presenting the charm of novelty. In the series of illustrations which occupy our Catalogue, a large



number of designs will appear, that have been executed both in clay and metal, to give variety to the breakfast service, and most of them prove an anxiety to leave a beaten track. Our larger group contains flower-stands, a cake-basket, a claret-jug, and a bottle-stand, all of good design.



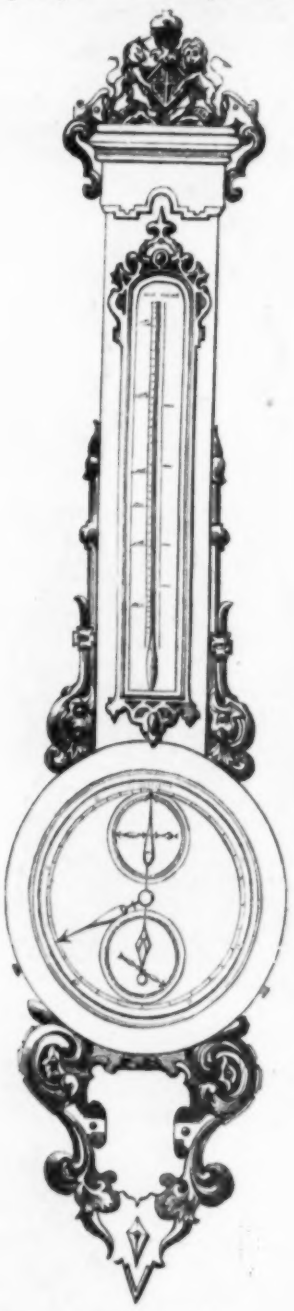
We fill this page with a FENDER, to which the manufacturers have given the name of the "snake fender," made by Messrs. JOBSON & Co., Sheffield, for Mr. W. S. Burton, of London. Other works of Messrs. Jobson, for which we could not arrange in this division, will appear in subsequent pages.



We commence this page with an engraving from the back of a very elegant WATCH, manufactured by Mr. JONES, of London. It is ornamented in a rich, elaborate, and tasteful style.



The BAROMETER is manufactured by MR. DOBBIE, of Falkirk; it claims merit as being made on a plan by which the least possible rise or fall



of the mercury is ascertained with the greatest precision. The case is richly and carefully carved.

MR. A. PELLATT, of London, exhibits a TEA-SERVICE with its TRAY, designed by Mr. Binns, which he designates the "Bridal Breakfast Service," and especially intended for a bridal present. It is painted with emblems, adapted to such an auspicious event, in the language of flowers.



A piece of TAPESTRY, for a screen, worked in heraldic patterns by MISS BIFIELD, of Islington, aided by a large number of her pupils, is a very ingenious and clever specimen of needlework. It is unnecessary to explain the armorial bearings, which are sufficiently well known, except perhaps the two lowest; these

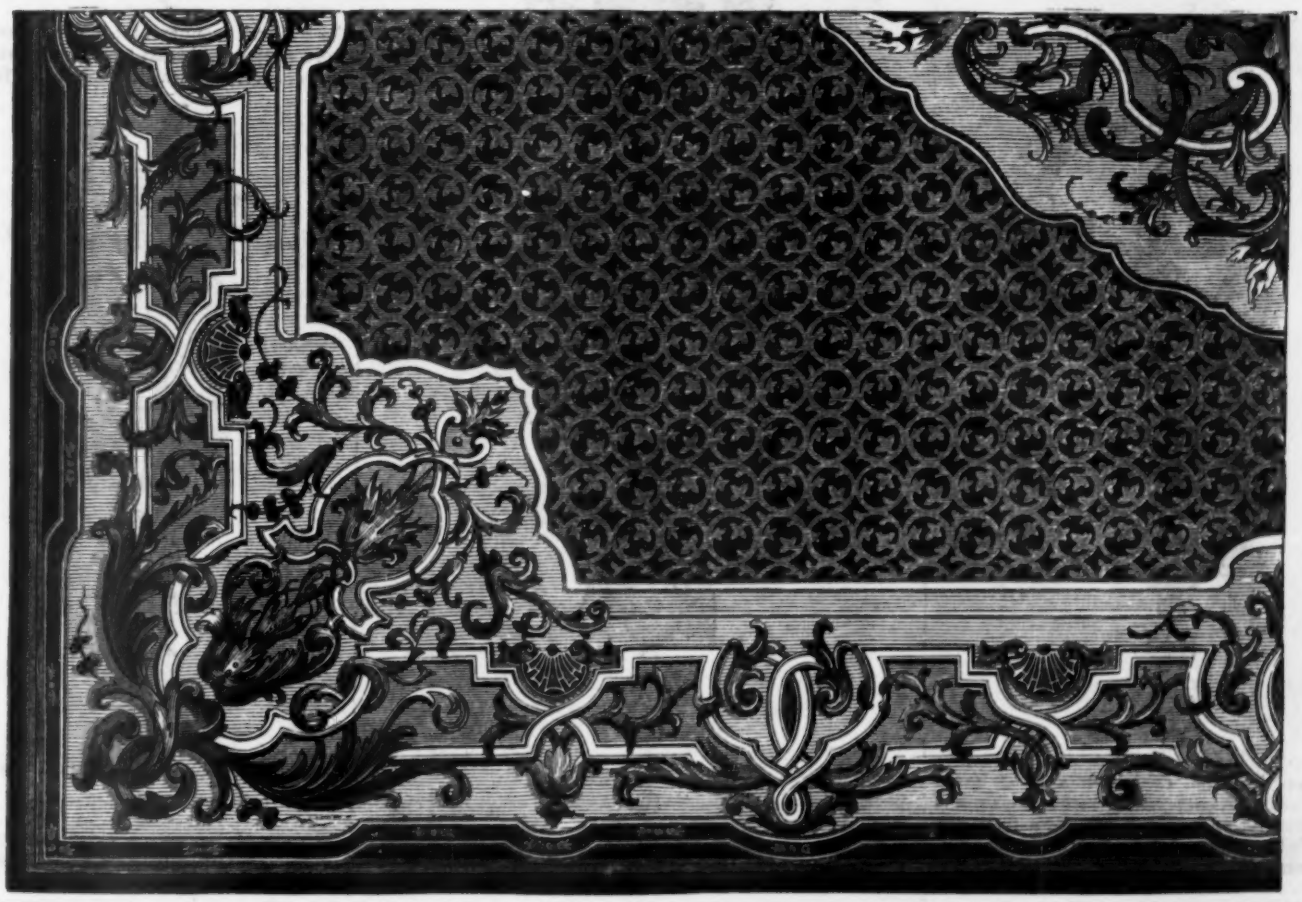


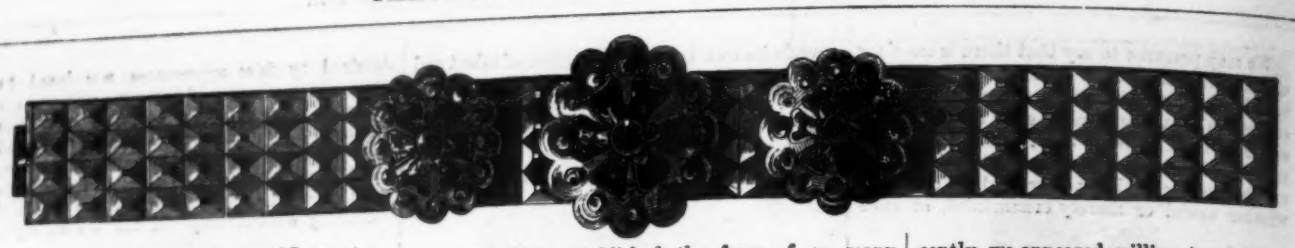

are the arms of the Duke of Wellington and of the late Sir Robert Peel, significant of the great military and political leaders of the present age. Each quartering is worked on a separate portion of velvet, and afterwards carefully united so as to form an entire piece.

We may presume to say that there is no class of manufacturers whose talents seem to have been brought out with more success than those engaged in the various branches of cabinet-work; and there is, perhaps, no description of manufacture in which taste, ingenuity, and artistic skill may be more effectively exercised. Furniture, whether useful or merely ornamental, at once reveals its own story of the degree of talent and the length of time devoted to its execution; all connected with it, to use a homely phrase, is plain and aboveboard, and the eye cannot be deceived by false appearances, nor lured to admire by the display of glittering colours, as is the case in many other operative arts. The SIDEBOARD introduced here is manufactured and exhibited by Messrs. HOWARD & SON, of London; the back and front are inlaid with fine plate glass, enriched by carved floriated ornaments of "cunning workmanship" in the Italian style.



Our next subject is a CARPET contributed by WATSON, BELL, & Co., of London; the ground-work of this carpet is simple but in good taste: the centre, however, and the border are rich and massive in design, and most effective in the arrangement of their well-selected colours.





This page contains specimens of JEWELLERY, produced by Messrs. WATHERSTON & BROGDEN, of London; eminent manufacturers, who have studied to combine richness of material with beauty of design and skill in arrangement. The





contributions exhibited are of great value, but they will attract attention less from their actual worth than from the ability they manifest; they will be worthy competitors with those continental pro-

ductions which have established the fame of so many



fabricants, especially of France, to whom, until very recently, we appeared willing to yield the palm without dispute. The bracelet which heads the page was suggested by one of



the Nineveh monuments; the brooches, or more properly, breast ornaments which follow, several of which are deduced from



flowers and leaves, are chiefly composed of enamels united with precious stones.

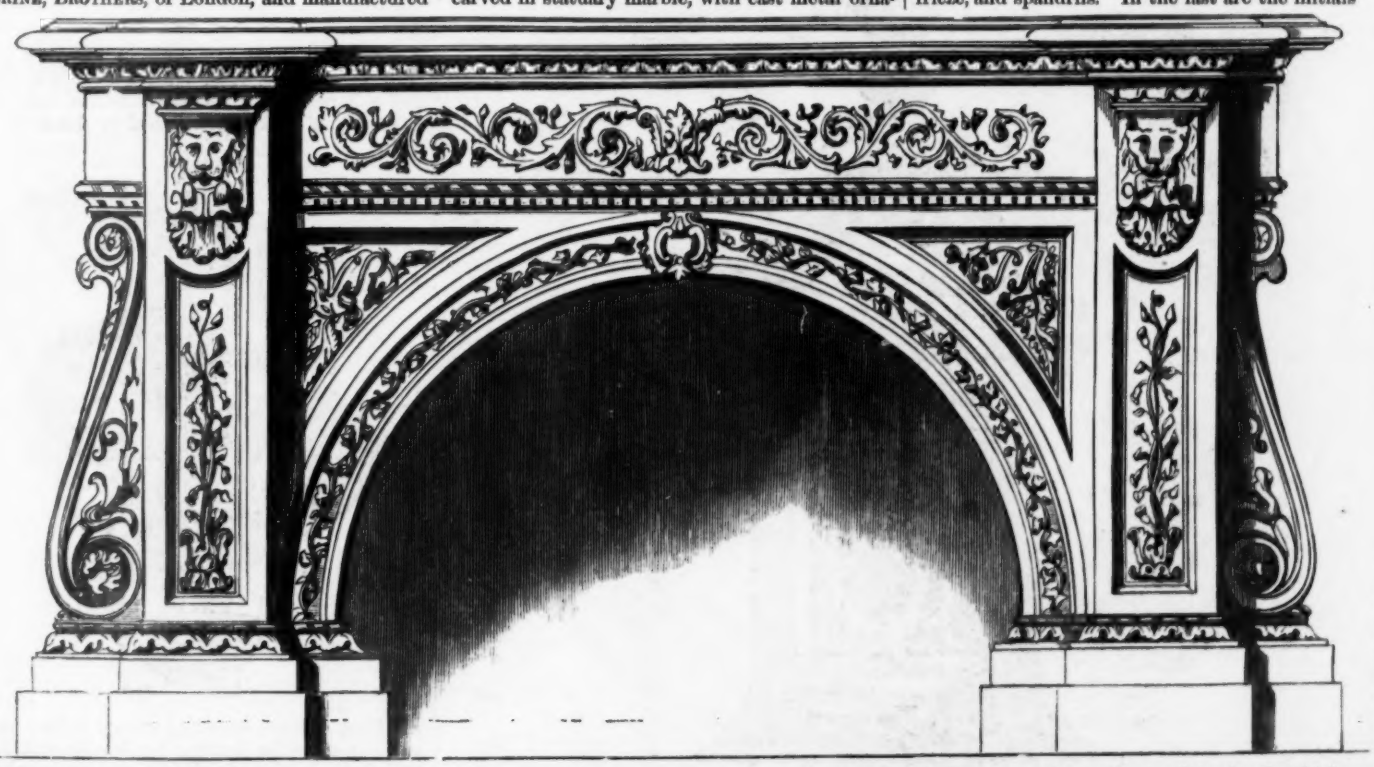
The STATUE of Cupid is the work of Mr. P. MAC DOWELL, R.A., whose well-earned reputation as a sculptor of high merit it is unnecessary to dilate upon. He here represents the winged boy in the act of drawing a shaft from his quiver.



Few of our readers who may not have seen the original of the annexed engraving will have any idea from what it has been copied; it is, in fact, a CAKE, from the celebrated establishment of Mr. GUNTER, of London, who has employed a clever Italian artist, M. Conté, to design it for him, and to model the elegant little figures which ornament the base. The work reflects credit to all parties concerned in producing it, and is worthy of being perpetuated in more enduring material.



The CHIMNEY-PIECE is exhibited by Messrs. BRINE, BROTHERS, of London, and manufactured after a design by Mr. T. Sharp. It is elaborately carved in statuary marble, with cast metal ornaments, electro-gilt, mounted on the pilasters, frieze, and spandrils. In the last are the initials of the Queen and Prince Albert, formed with the stems of the rose, shamrock, and thistle, which entwine them. The work is nine feet high.



The beautiful decorative IRON CUP here introduced is by M. FALLOISE, of Liége. The upper



shows the interior, with its varied enrichments. The ornamentation is of the time of



Francis I., a period when the arts of all kinds had reached a high point of civilisation.

The Jewellery of M. LEVY PRINS, of Brussels, has achieved celebrity in the capital of Belgium; and will not be without many admirers in our own. There is much of novelty in the arrange-



ment of the leading lines, which give the contour to each of his bijoux; and there is also considerable fancy in the combination of flowers, leaves, and jewels, that make up the composition.



The taste for floral ornament in jewellery has been very prevalent of late; and it is a good and a happy taste, inasmuch as the brilliant colouring of an enamelled leaf or floret is an



excellent foil to a sparkling stone; and we have scarcely seen the designs for jewellery at any period more tasteful, elegant, and appropriate, than they are at the present day. There is a

wholesome novelty about these designs, which tends to strengthen the well-grounded belief that the manufacturer in brooches is about to leave the beaten track, and to study for himself,



and give the result to the world in a free untrammelled spirit. The demand for novelty in such articles as these is incessant, and we are sure that the workman who can best supply that



demand in a really original as well as tasteful manner, will surely meet his reward. The continental manufacturer has hitherto had the largest share of merit awarded to him for design, but for

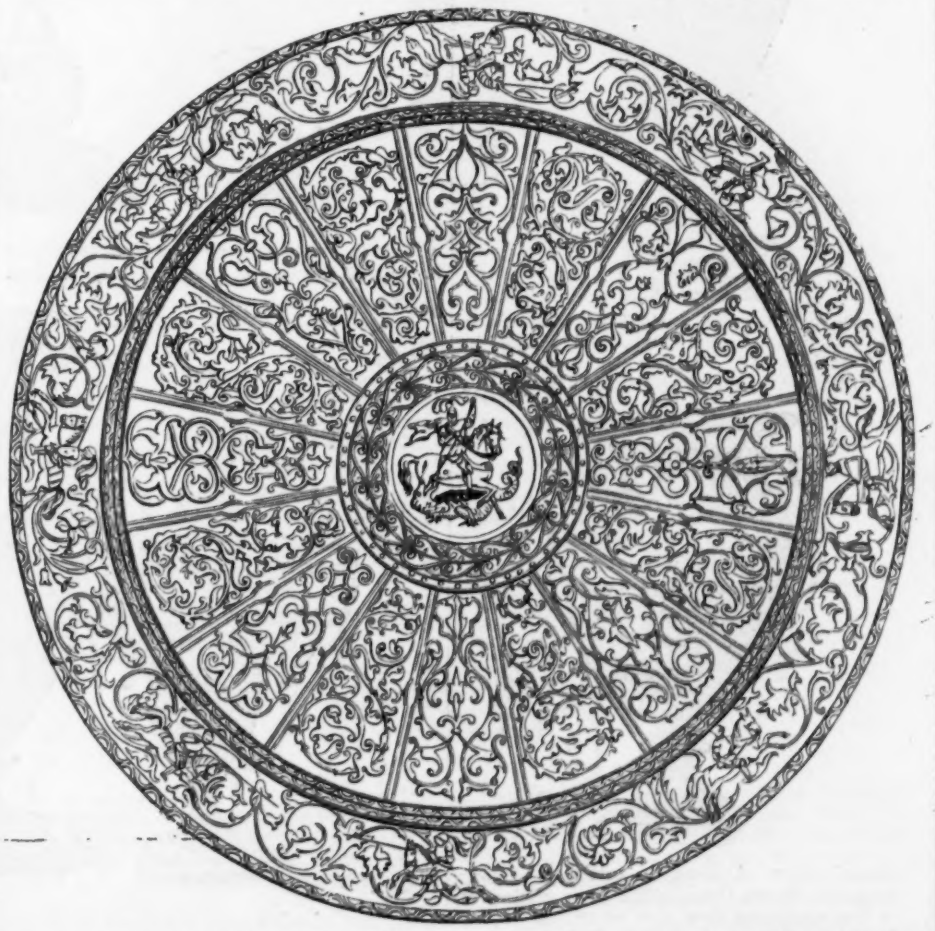


execution and sterling goodness of material, we believe our own workmen to be as unrivalled in this as in other branches of Industrial Art. There cannot, however, be a doubt that he may still learn the other qualifications from his continental neighbour, which, when he has achieved, may make him regardless of dangerous rivalry.

This CUP, by M. FALLOISE, of Liége, is of iron; the ornament upon it is of the most delicate and fanciful kind, and is produced by



cutting the surface away into the various forms required, and inlaying it with gold and silver;



the variety of tint obtained by this means is very pleasing; the SHIELD is also similarly enriched.

The china-works of Messrs. CHAMBERLAIN, of Worcester, will uphold the reputation of the long-established "Royal Porcelain Works,"—an industrial foundation which belongs to the history of English ceramic manufactures, and which has flourished for more than a century in "the faithful city" of its location. It would be difficult, in the present day, for new manufacturers to obtain the same amount of *éclat* which attached itself to some of "the old houses" in by-gone times; a fact which may be accounted for in the quality of the competition everywhere around them. Achieving a celebrity so long since, the Messrs. Chamberlain have retained it in the specimens they now contribute to our Industrial Congress in Hyde Park, inasmuch as they are elegant in form, and beautiful in decoration. Our cuts will give faithful ideas of their *contours*, although they can but hint at the colours which enrich them. The VASES are generally of good form, and present much variety. The COMMUNION-CUPS and WINE-FLAGON at the head of our page are of antique simplicity, appropriately decorated with scriptural scenes, their general surface being entirely covered with an open honeycomb pattern, giving them great delicacy and richness. The same style of enrichment has been adopted in the articles forming another of our groups, the SCENT-BOTTLE being an exceedingly graceful and elegant adjunct to the boudoir. The honeycomb pattern is, we believe, peculiar to this establishment; we are not aware that examples of its peculiar character have been produced elsewhere. The observer will not fail to note the excellence of the painting in many of the articles contributed by this firm. They have, indeed, always aimed at superiority in this department. Altogether, we can award the praise of substantial excellence to the productions of Messrs. Chamberlain, and are glad to see our elder fabricants still vigorous in the field, and still upholding the honour of our native trade.















Mr. Woodruff, of Bakewell in Derbyshire, contributes some Tables constructed of the

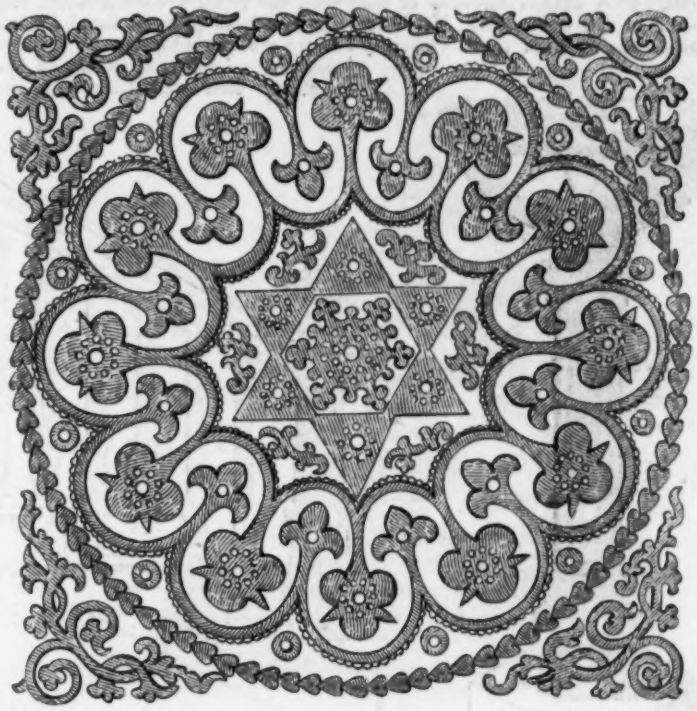


spars of the county, in Mosaic. We engrave a Vase of black marble, and the border of a Chess-



Table, both remarkable for simplicity and taste.

We engrave underneath the centre of a Counterpane, which exhibits considerable improvement over the ordinary style adopted with so monotonous an effect in articles of the kind. It is the work of a hand-loom weaver, Josiah Ludworth, of Bolton. The peculiar description



of bed-cover, called counterpane (from *countrepoint*) is not now made extensively, except of a very low quality; it is of the most durable kind, but has been supplanted by *quilts*, on which the pattern is produced by the Jacquard loom. The knots or loops which form the pattern engraved are pulled up by the hand with a small steel instrument, similar to a shoemaker's awl. This operation has been performed on this counterpane no fewer than 844,800 times. The article is creditable to the industry of an ingenious workman; and as such we have engraved it.



A Table-top executed in glass mosaic by Mr. H. Stevens, of Pimlico, is an example of the artist's ingenuity in adapting his materials to the composition of a good design, and of his patient industry in perfecting his work. Mr. Stevens exhibits several objects of a similar character, heraldic designs, pedestals, &c., all of which have a brilliant effect in the variously coloured glass of which they are made. This glass mosaic is coming into fashion for ornamenting fire-places in drawing-rooms, and for decorative objects in large halls, for which it seems to be adapted, and where the colours are introduced with judgment, the work is very beautiful.

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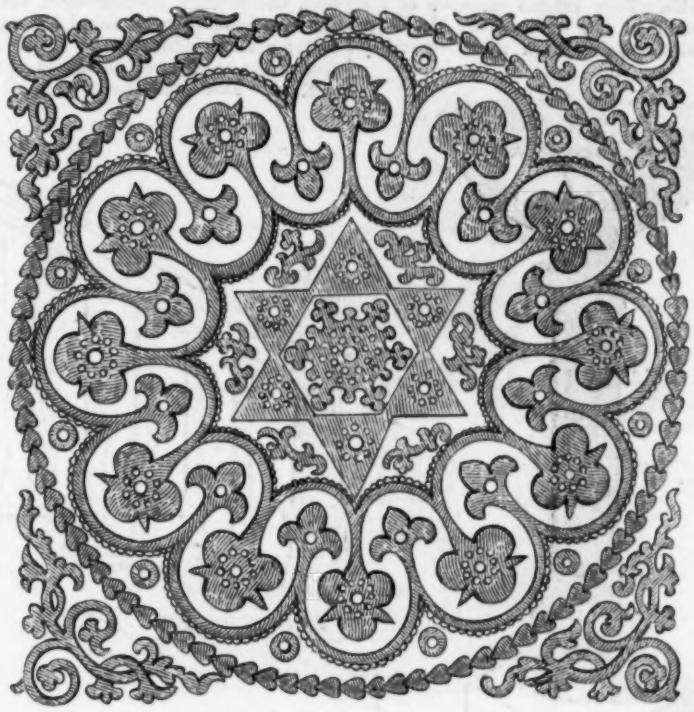


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The two pages which follow, contain the contributions in PORCELAIN and EARTHENWARE of Mr. JOHN RIDGWAY, of Cauldron Place, Staffordshire Potteries. They exhibit examples of the useful rather than the ornamental; Mr. Ridgway's attention having been more especially directed to improvements in the forms and decoration of objects which are the wants of every day. The establishment of Mr. Ridgway is one of the largest, and among the best conducted, of the many factories of Staffordshire; and there is no manufacturer who has obtained higher reputation for the excellence of the materials employed. The works exhibited by him will demand consideration on this ground. We first engrave two of several "Fountain Hand-basins"—objects which Mr. Ridgway devised in order to meet a suggestion of the Board of Health, for a frequent and easy supply of pure water, and facilities for the rapid disposal of water that has been used. "These vessels may be fixed by any plumber conversant with such work. They require neither wood nor brick-work about them, but simply to have the supply and discharge pipes attached, and to be screwed down to the floor." But it will be perceived that although the usefulness of these articles has been the primary consideration, their elegance has also been properly cared for, and they are really graceful additions to the dressing-room, free of the trouble attendant on the use of the ordinary ewer and basin. Another novelty







appears on our page, a STAIR-RAIL, also made in earthenware, and susceptible of much that is ornamental in painting and gilding; there is a lightness and an elegance in this object, not without a peculiar value, when used appropriately, for terraces, &c. The large group delineates a graceful TEA-SERVICE, remarkable for its simplicity. The amount of decoration is but small, but it is good of its kind, and as symmetry of contour has been chiefly considered, as well as that recommendable quality, economy, we cannot but think it has claims to attention on these heads. We must be understood, in some instances, to be doing what we trust the public may also do, when we award due merit to all manufacturers who endeavour to improve ordinary articles of domestic use, while they do not, at the same time, too greatly tax the buyer. There is as great a merit in this as in the production of articles of higher elaboration, produced, as they generally are, at prices which confine them exclusively to the rich. We have always fully appreciated the value of decorative Art, and, sometimes, had to deplore the want of a judicious acquaintance therewith in our manufactories; yet, while we are willing to bestow commendation, when deserved, on the ornamental articles which now meet the eye at every turn, and testify to the enlarged acquaintance of our mechanical designers with the leading principles of elegance, we are not the less prepared to give the meed of praise to the simple, the tasteful, and the economic works, which are to render pleasure as well as service to the humbler classes. We also frequently see, with satisfaction, a simple treatment adopted even for expensive works; it is not elaboration of ornament which makes elegance, or gives dignity to design, a fact with which all who have studied Classic Art are sufficiently familiar. The principal pieces of a DINNER-SERVICE, which fill another of our columns, are



equally remarkable for the simplicity with which they are designed. The ornament upon them is of the most unpretending kind, and all the better for its unobtrusiveness. It consists entirely of a few simple scrolls and fanciful leaves,



which form the handles or encircle the bases of the various articles upon which they are introduced. The general form of each article is well preserved, and its elegance enhanced by the contrast afforded in the ornament thus sparingly in-



troduced; and the result is exceedingly satisfactory. The FOUNTAINS are of a more ambitious character, and they may also be considered as novelties. The purity of well-glazed pottery gives it a peculiar applicability for such a purpose, and



the happy manner in which its surface might be rendered agreeable to the eye, by the decoration so readily placed on it, should give it a claim to the attention of persons of taste. Flowers and foliage, or tints of varied hue, might give variety



and beauty to such decorative adjuncts to the garden, of which none of the generally-used materials are equally susceptible; and the "coolness" of their appearance, a particularly acceptable quality in those seasons when gardens and fountains are especially agreeable, is also considerably enhanced, when formed of porcelain. The upper fountain of the two which we engrave, is designed in the taste of the seventeenth century, and is, therefore, to be considered as a type of a peculiar style, which was sometimes introduced with good effect on old Delft ware, and occasionally appeared as a centre for the dinner-table. It is susceptible of bright masses of colour, the boldness of its surfaces, as well as their occasional angularity, affording full scope for this. Our second example is more classic in its outline, and elegant in its proportion; floral ornament is sparingly



introduced on its surface, and its general effect is that of chaste simplicity. It will at once be apparent that there is a decided "opening" for such a branch of pottery-manufacture; one that will much add to the reputation of the Staffordshire manufacturer if taste be properly directed; and one that will be welcomed in the present day, when so much is required and patronised by persons of refinement; we trust



the "fitness" of articles for the localities to which they are to be devoted may be more carefully studied than has been our wont in years gone by; this object, which should be scrupulously considered and provided for by the manufacturer, would achieve entire success. Mr. Ridgway is an extensive as well as a valuable contributor to the Exhibition, as they who know his establishment might have expected.

A BOOK-COVER, manufactured by Mr. LEIGHTON, of London, from a drawing by his son, is worthy of commendation. It was designed for an edition of Thomson's "Seasons;" the four great divisions of the year are, there-

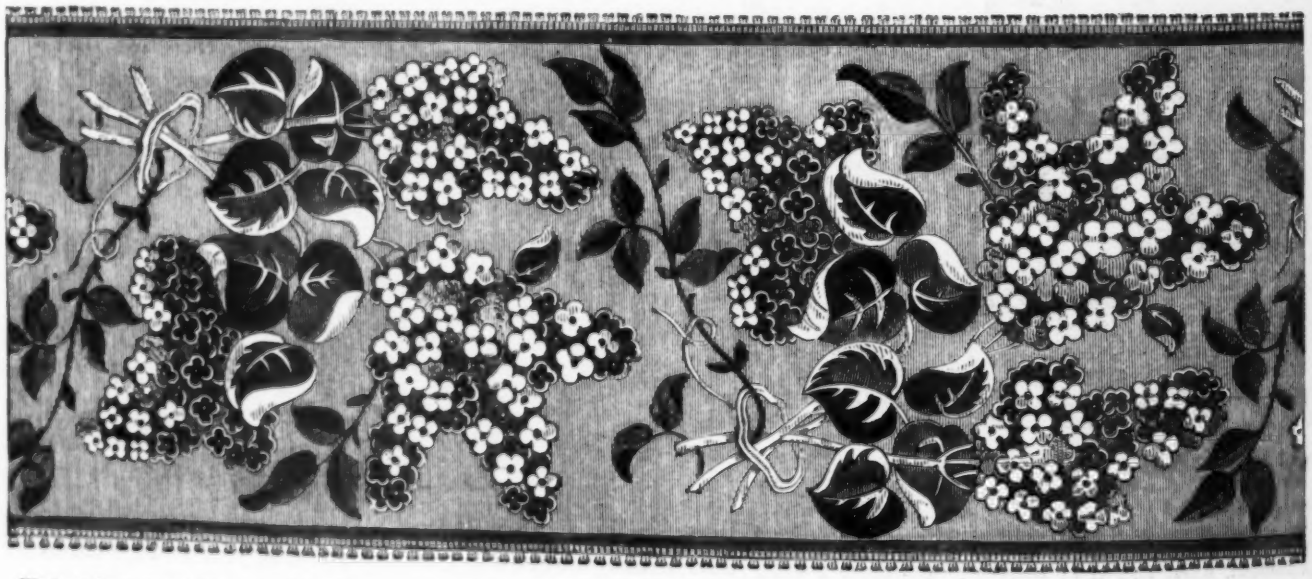


fore, stamped upon it round a circle, on which appear the twelve signs of the zodiac; in the centre, a floral group, comprises the crocus of spring, the rose of summer, the ripe corn of autumn, and the holly of Christmas.

THE GIRL WITH A HOOP is a charming little figure, sculptured in marble, by Mr. WEEKS, of London. The statue stands about four feet high, and is the portrait of a young lady; but the composition is



purely ideal, and intended to show that portrait-sculpture may be so treated as to contain as much fancy as works that are entirely inventive. Mr. Weeks holds high and deserved rank among British sculptors.

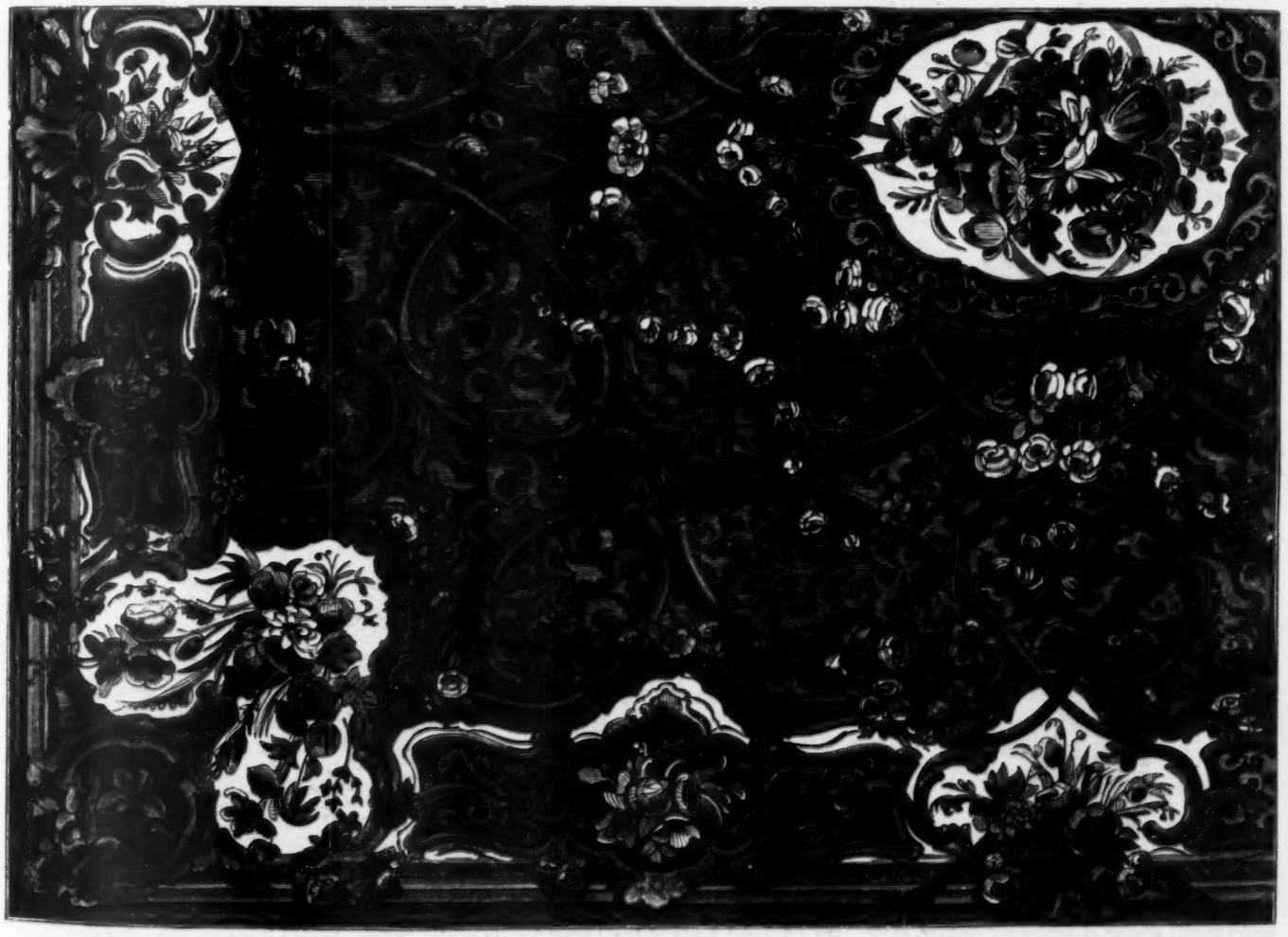


We introduce on this page one of the RIBBONS contributed by Messrs. COX & Co., of London and Coventry; the design is graceful and effective, and may be accepted as one of the proofs of our progress in competition with our more advanced neighbours of the continent.

The two subjects which occupy this page are from a TABLE-COVER and a CARPET, manufactured by Messrs. TEMPLETON & Co., of Glasgow. They are termed by the makers, "Patent Axminster," from their close resemblance to the costly and well-known carpets first made at Axminster; the

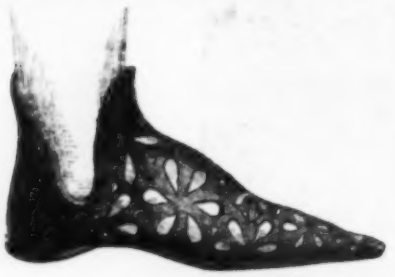


difference being that the latter are composed of separate "tufts" tied in by the hand, while Messrs. Templeton's manufactures are entirely woven, a process which originated in their establishment. We need scarcely remark that the softness, beauty, and richness of these fabrics



are all that the most luxurious can desire. The first of our engravings exhibits a most elaborate pattern of floriated ornament; that of the other consists of flowers and scroll-work, in Louis Quatorze style. About four hundred pairs of hands are employed in this establishment.

Mr. J. Sparkes Hall, of London, exhibits many improvements in modern Boots and Shoes, together with a curious series of well executed



fac-similes of ancient ones. The first and second of our cuts are copied from originals of the



fourteenth century; the third is a fac-simile of the late Duchess of York's shoe, which was remarkable for its smallness. His modern improvements exhibit an ingenious adaptation of





Honiton lace to ladies' shoes; we engrave a slipper of blue satin thus decorated for the Queen;



also the front of a shoe in vulcanised india-rubber, upon which a rich pattern is imprinted in gold;

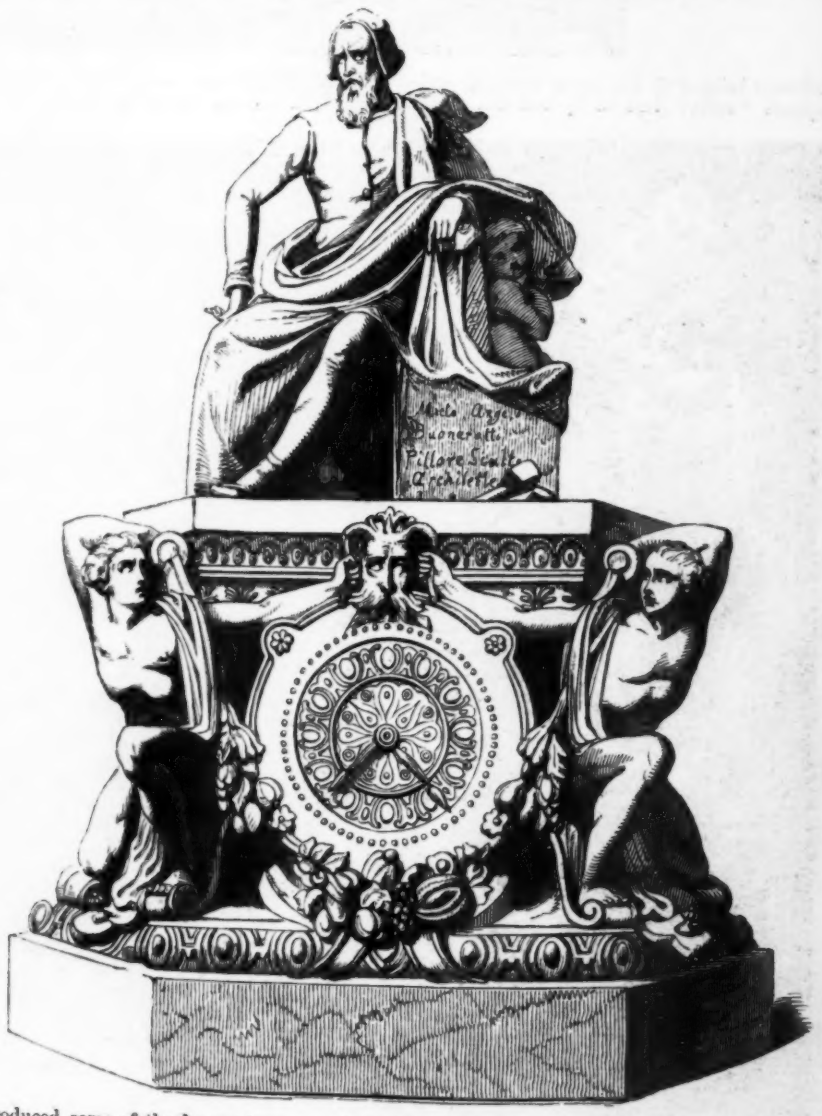


and a model slipper of perforated leather, showing blue silk beneath the ornament decorated with tambour stitching and lace rosettes.

The bronze manufactory of M. Vittoz, of Paris, supplies the Group of Vases and the Clock engraved below. The former are modelled after the best antiques, presenting great beauty of outline, and are embellished with some exquisitely wrought classical designs. The latter forms the centre-piece to a candelabrum; the figures are of bronze, the ornaments and dial of plain gold, the hands and indices of burnished gold. The boldness and breadth of the compo-

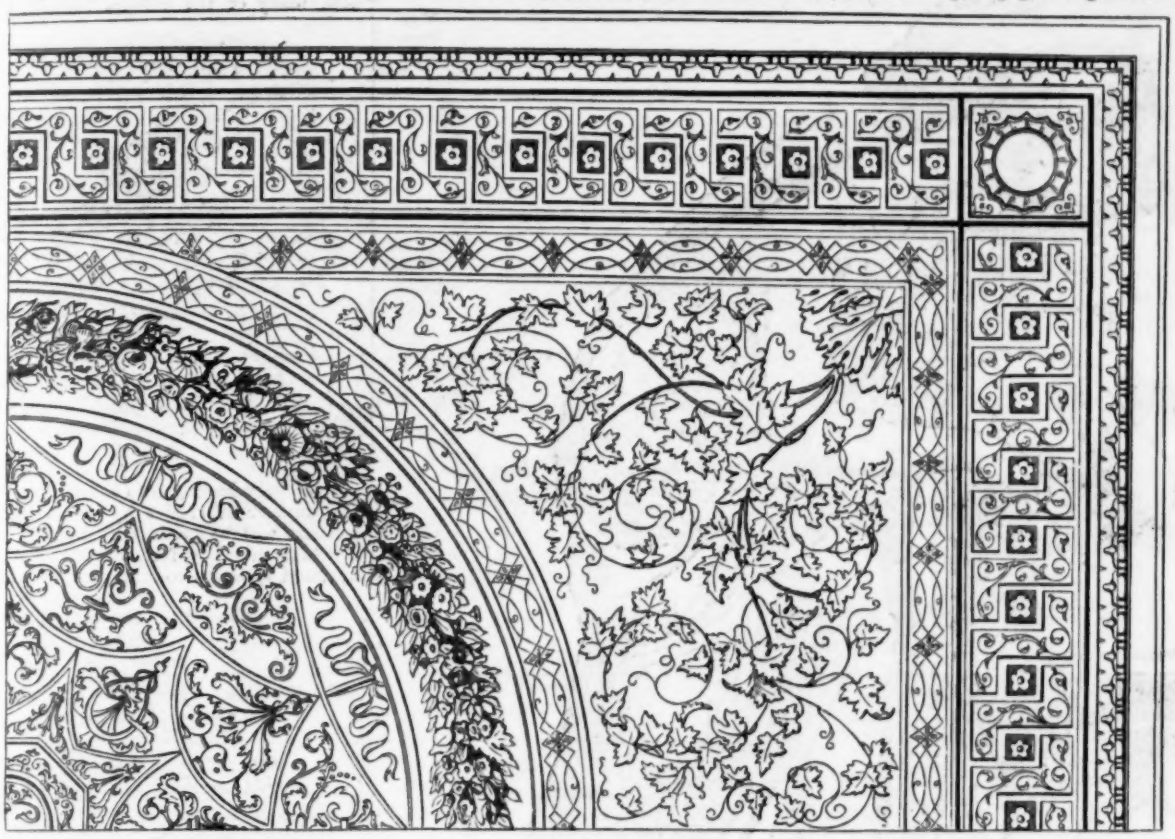


sition are strikingly apparent; there is an entire absence of everything approaching to *petitesse* in its details, the introduction of which would have marred the noble simplicity of the design. The base of the clock serves as a pedestal to a well-modelled figure of Michel Angelo. The whole is placed on a stand of black marble, of sexagonal form. At the establishment of M. Vittoz

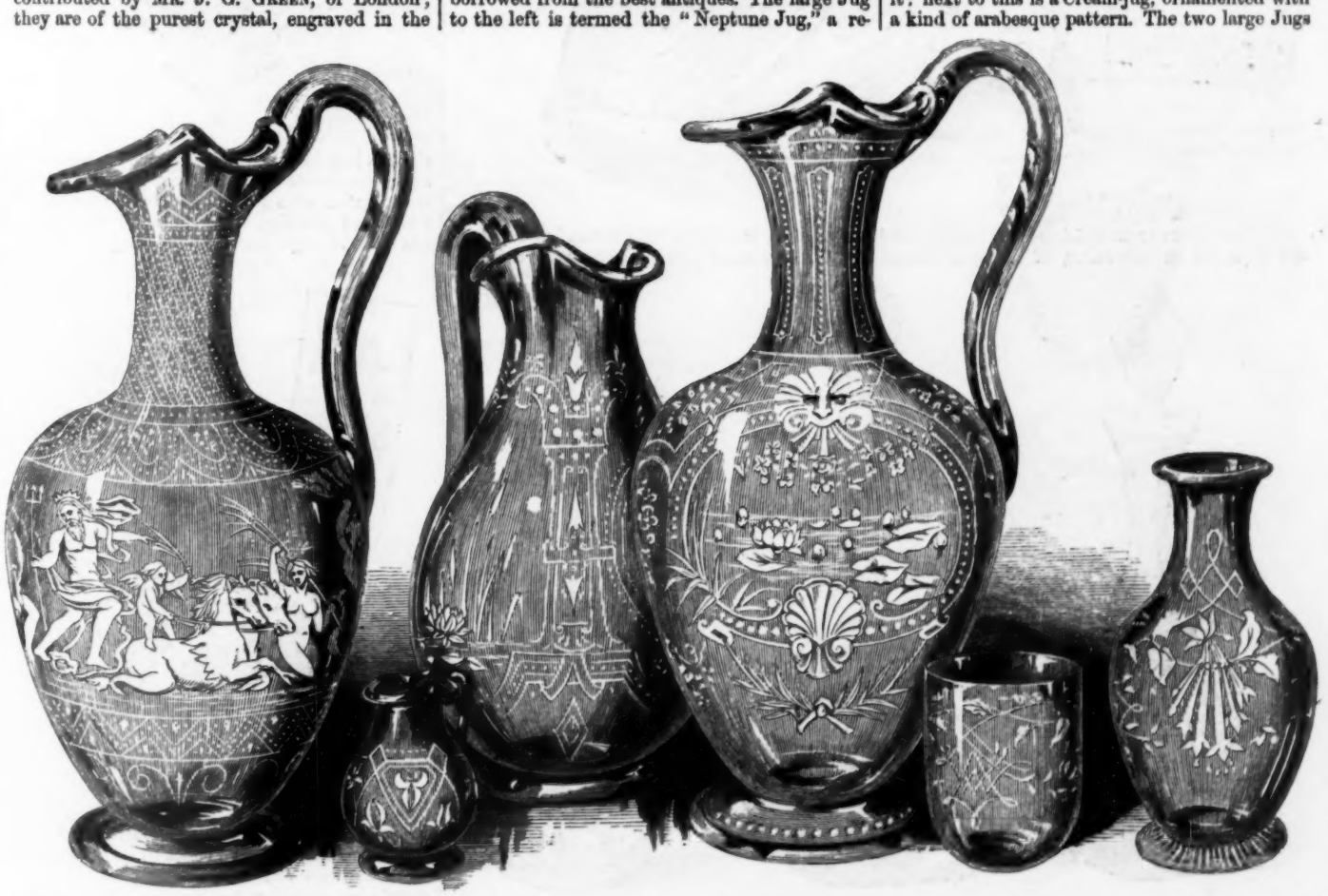



are produced some of the largest bronze works made in Paris, as well as the more delicate and elaborate objects for merely ornamental purposes. Among these, we saw a few months since a large number of fine statuettes, and a life-size figure of a dead Christ, from the model of Prisult.

The engraving that commences this page is a portion of a TABLE-COVER, designed by Mr. Gruner, (of high reputation as a designer,) and executed by MRS. PURCELL and her assistants, in silks and wools. The pattern, in all its varied compartments, is very beautiful, full of subject, yet clear, distinct, and carried out with a definite purpose; there is no portion of it which may not be made suggestive to a variety of manufactures. The execution of the tapestry by Mrs. Purcell is most perfect; this, however, might be looked for in one who, we believe, was trained in the school of the late Miss Linwood, whose exhibition of needlework was, it will be remembered, for many years, among the popular sights of the metropolis.



The group below consists of GLASS objects, contributed by MR. J. G. GREEN, of London; they are of the purest crystal, engraved in the most elaborate and artistic style; the forms are borrowed from the best antiques. The large Jug to the left is termed the "Neptune Jug," a representation of that deity being depicted upon it: next to this is a Cream-jug, ornamented with a kind of arabesque pattern. The two large Jugs



that succeed are beautifully decorated with various devices, in which the water-lily takes a prominent place. The other objects are a Water-caraft and Tumbler, adorned with the fuschia-plant. We scarcely ever remember to have seen glass more exquisitely engraved than in these specimens.

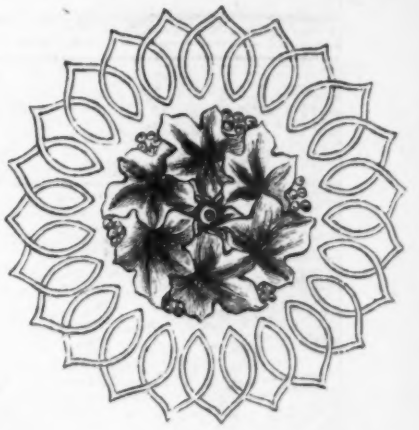
The group of CUPID and the NYMPH is by Mr. THRUPP, of London, one of the most rising sculptors of the English school; the subject is treated with considerable originality as well as with much artistic feeling. The Nymph seems to be persuading the boy to direct his shaft towards a certain object, which Cupid appears averse to do; it is evidently a matter for consideration.



The three DECANTERS which are next introduced are from Mr. SUMMERFIELD, of London, whose manufactory is at Birmingham, and is carried on under the name of Lloyd & Summerfield. These objects are of the purest cut crystal, ornamented with much novelty of design, the forms whereof being in very bold relief, bring out the colour of the glass in an exceedingly brilliant style.



The designs for BERLIN WOOL-WORK which fill the present column are exhibited by Mr. ANDREW HALL, of Manchester, and are constructed on an improved plan, which places the outline on the canvas or foundation to be worked, together with many of the colours indicated in their places; only leaving it to the worker to increase the number of shades by which the requisite softness will be produced. By this means the constant necessity for counting the threads is obviated, errors in counting are avoided, and the sight is less taxed. The interlaced patterns we select are simple and good in design; the slipper is decorated with ivy leaves and berries, and is novel and effective. The taste for embroidery has ranked high amongst the elegant arts of refined life in past ages, and modern experience teaches us that it still maintains its position; it well becomes the manufacturer therefore to devote his attention to this widely-spread taste, and endeavour to obviate any tendency to common-place imbecility of design in its pursuit.







To the contributions of Messrs. FENTHAM, of London, we shall endeavour to do justice in other pages of our catalogue. They consist of hardware, and comprise the ordinary productions



of the trade,—of excellent design and manufacture. We occupy part of the first column of this page with a few of the minor articles of this



firm: an IRON KNOCKER, the heads of FIRE IRONS, and three metal BELL-PULLS. It is scarcely necessary to say that if our selections were not thus

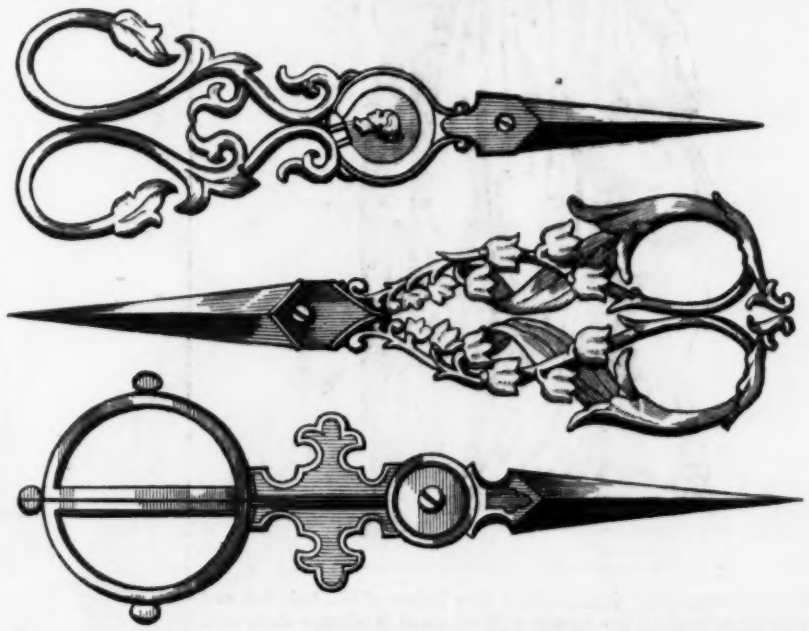


limited, we should be able to afford a far more adequate idea of their works; they add considerably to the exhibition of British Industrial Art.

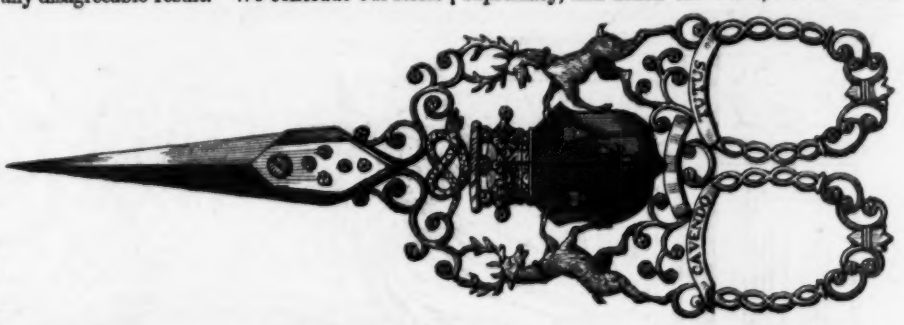
SHEFFIELD has been long famous for its manufacture of cutlery, and the improvement exhibited in all its various branches of the trade we have already had occasion to note. Mr. G. WILKINSON, one of its best SCISSORS-MAKERS, has contributed some specimens of his own peculiar art which fully bear out the deserved reputation of that enterprising town. The first on our page has been manufactured by him for the "Indian Steel Company," and is of much delicacy and elegance of design. The group which follows presents great novelty of form; the flowing curves of the handle,



formed of the lily of the valley and its leaves, are very tasteful. There is quaintness, as well as elegance, in the other designs. In fact, restricted as design may appear to be when applied to so simple a thing as the handle of a pair of scissors, it is surprising how varied it may be made through the aid of a clever designer. We present an ingenious adaptation of so unpromising a subject



as a coat-of-arms to this purpose. The arms, supporters, crest, and motto of the Cavendish family are made to do duty in this way without any disagreeable result. We conclude our series with a large pair of scissors, which also have "the charm of novelty." Sheffield, in this branch of Industrial Art, has maintained its supremacy, and defied the world, for more than




a century. We have no fear of its losing the rank it has obtained. During a recent visit, we were offered, by one manufacturer of scissors, the means to examine no fewer than 7000 executed designs. Mr. Wilkinson has not only studied to improve the forms of objects of a comparatively costly character; he has very essentially improved the commonest articles of



his produce, so as to make them more convenient as well as more elegant. This advance is especially shown by comparing the tailor's shears of his manufacture with those in ordinary use, and especially the scissors constructed with a very simple spring, so as to open and close with facility.

From a variety of fine SCULPTURES exhibited by Mr. THOMAS, of London, we have selected five examples, to show his diversified talent and taste in those objects to which this branch of the fine arts is most generally applied. Mr. Thomas has for a series of years been engaged under Mr. Barry, in



modelling the ornamental details of the New Palace of Westminster, and in sculpturing several of the figures with which it is already decorated, and others which are destined hereafter to find a place in that magnificent edifice. His labours in this important and arduous undertaking have been unwearied, and his success has kept ppace with his exertions. Many of the



aristocratic mansions throughout this country can also testify to the varied



character of his natural and acquired endowments as an architect, sculptor, decorator, and designer, in all of which professions he seems equally at home. The first group we have here engraved is entitled CHARITY, it is intended for part of a monumental group; the treatment of the subject is most artistic, and the sentiment conveyed is perfectly in unison with the title. By the side of this is an engraving of a bronze figure from Shakespeare's "Tempest," ARIEL DIRECTING THE STORM; Mr. Thomas's conception of the character is very spirited. Below these figures is a CHIMNEY-PIECE for Preston Hall, the new mansion of Mr. E. L. BETTS; the subjects on it are Dorigene and Griselda, from Chaucer, with a medallion of the poet in the centre, and on either side of the principal figures a bas-relief carrying out the incidents of each: the stove and fender which are to be placed here, we purpose engraving elsewhere. The statue of FAIR ROSAMOND follows on this page, a work of goodly proportions, telling its own pathetic tale: and lastly a FOUNTAIN, of which the subject is "Acis and Galatea" surrounded by Tritons; this, like the chimney-piece, has been executed for Mr. Betts's mansion.



ROSAMONDA.



A PIANO-FORTE, by Messrs. BROADWOOD, of London, the eminent makers, is an elegant example of the taste they frequently display in the manufacture of their instruments. The legs, and such portions of the case as admit of decoration, have been judiciously supplied with it in the rich style of Italian ornament. The case of this instrument, which is made of the beautiful Amboyna wood, was manufactured by Mr. Morant, of London.



This page commences with a PORTFOLIO-TABLE, carved and inlaid; and an EBONY TRIPOD, both manufactured by Mr. WILLIAM JONES, of Maescalad, Dolgelly, N. Wales, from designs furnished by a gentleman of that neighbourhood, Mr. H. Reveley: these contributions, from a place so far removed from the great marts of operative industry, are highly creditable to the parties who have brought them forward. The table is intended for displaying a portfolio or book of large prints; the top of it lifts up like a reading-desk, as seen in the engraving, and its great recommendation is that it avoids the necessity of stooping. By removing the ledges in the front and sides, it is converted into a table for the purposes of writing, drawing, &c. Mr. Jones is, we understand, a person who has raised himself from the condition of an ordinary carpenter to one of considerable provincial eminence as an ornamental carver in wood.





Among the numerous contributions from Germany is a SECRETAIRE, by M. VON HAGEN, of Erfurt. It is made of walnut-wood, the design is in the Renaissance style, and it is beautifully ornamented with inlaid ivory, ebony, and brass, forming altogether a good example of manufacturing art.



Our next subject is a HOT-AIR STOVE, made by Messrs. LEARNED & THATCHER, Albany, United States; it is intended for a drawing-room or parlour, and consequently is manufactured with a considerable amount of tasteful ornament to render it suitable for its destination. There is doubtless some peculiarity in its internal construction with which we are unacquainted, for the drawing supplied to us from America speaks of the stove being patented. The basin at the top holds, we presume, water, as we have seen in similar articles in our own country; and in this basin is placed a small vase of coloured glass, probably for the same purpose: the latter gives a judicious finish to the entire object, which is one highly creditable to the manufacturers as both useful and ornamental.



This engraving is from an improved ventilating STOVE GRATE, manufactured by Mr JEAKES, of London: we introduce it chiefly on account of its excellent ornamental character, but it possesses recommendations that entitle it to extensive use; the principle of these is that, when heated, it emits no unhealthy effluvium.



We introduce here a REVOLVING TABLE, for the use of sculptors and modellers, manufactured by PALMER & Co., Brighton, after a model by San Giovanni, the



sculptor. It is to enable sculptors to turn round with facility any object upon which they may be at work. It is equally applicable for showing busts or statues.

A musical instrument called a GUITARPA occupies this column: it is invented and constructed by DON JOSE GALLEGOS, of Malaga. The tone of this ingenious piece of mechanism comprises that of the harp, guitar, and violoncello; it has thirty-five strings, twenty-six of which and twenty-one pegs act upon the harp,



producing in their full extent the diatonic and chromatic scales: six strings belong to the part of the Spanish guitar, while the violoncello part has three silver strings and eighteen pegs. The pedestal by which it is supported is so constructed that the instrument may be either elevated or depressed at pleasure.

Messrs. Ransome & Parsons, of Ipswich, exhibit, among other articles, the Vases, in artificial stone, which we have selected for engraving:



we do this, however, rather with reference to the material than to the forms, which, though



good, are not new. The material differs from all other artificial productions for similar pur-

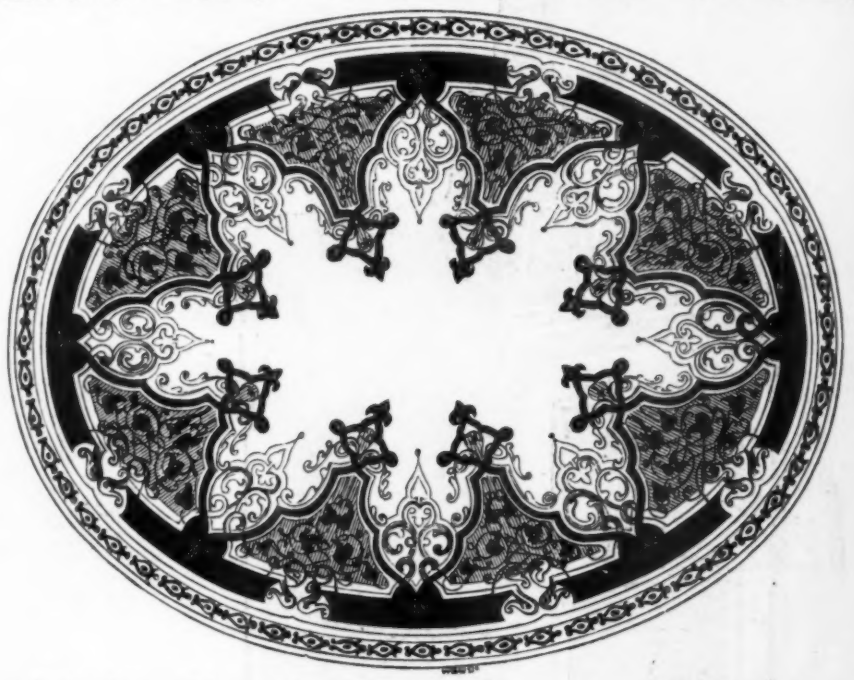


poses, flint forming its basis; it may be made to imitate any description of stone, from the finest marble to the coarsest and commonest sandstone.

The town of Wolverhampton is a formidable rival to Birmingham in the extent of its manufactures in papier-mâché, and its light iron-ware productions of every kind. It is almost impossible to enumerate the variety of articles included in this category; but we may in particular, allude to tea-trays of every description, coal-vases, candlesticks, bread-baskets, ornamental baskets,



&c., &c. The business transactions in these and similar manufactures, are most extensive, both for the home market and for exportation. Messrs. Walton & Co., of Wolverhampton, are among its chief manufacturers, and, consequently, their contributions to the Great Exhibition are on a proportionate scale of magnitude and importance, including a large variety of trays, sundry



vases, tazzi, coal-scoops, dish-covers, &c. On this and the following columns we engrave six subjects —a Tazza, a Coal-vase, and four Trays, all, excepting the second, made of papier-mâché.

The Tazza is decorated with Roman ornaments in gold and colours; the Coal-vase is also ornamented with the same materials. The Trays show the several styles of the Byzan-



tine, the German Gothic, the Rénaissance, the Alhambresque, and the Elizabethan, worked in gold, pearls, and colours. Many of the manufactures contributed by Messrs. Walton are painted with much taste and elegance, as representations of landscapes, and historical and fancy

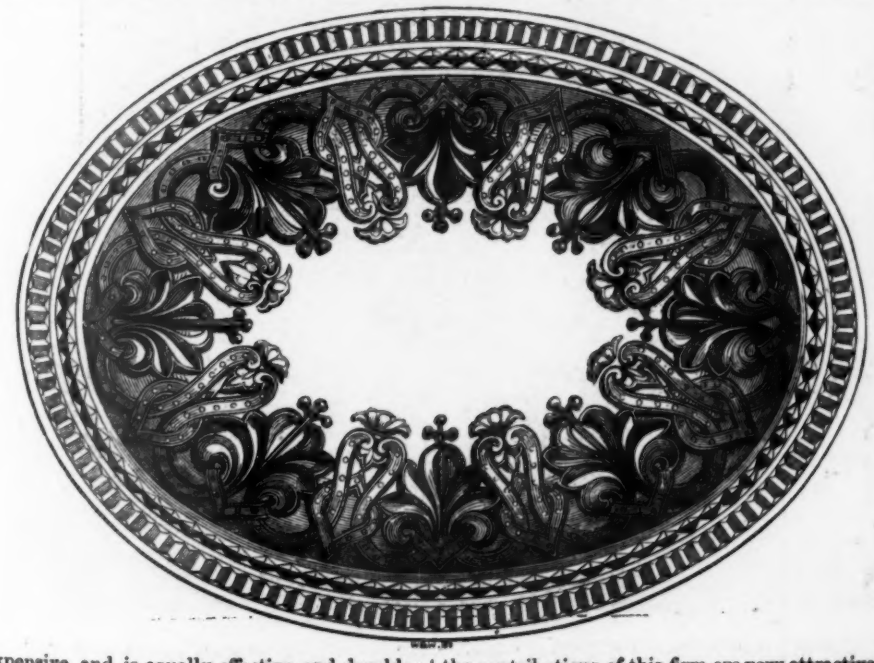
scenes. The perfect adhesion of an opaque glass fused by heat on the surface of wrought iron, so as to produce a smooth and even enamel, capable of withstanding the effects of the atmosphere,



has long been considered a great desideratum by all manufacturers of hardware; this object Messrs. Walton & Co. seem to have successfully attained. The articles shown are covered with



two kinds of enamel; that intended for better purposes is of a pure white colour, that upon more common goods is black, and is applied to coat the articles both inside and out. It is less



expensive, and is equally effective and durable: the contributions of this firm are very attractive.

A FLOWER-HOLDER, manufactured by Mr. BALLENY, of Birmingham, is well and appropriately designed; the cup exhibits grapes and leaves of the vine, the stem of which is twisted into a handle.



A CARRIAGE-LAMP, contributed by Messrs. HALLMARKE, ALDEBERT, & Co., of London, forms the subject of the annexed engraving. It is made of the finest and most massive glass, beau-



tifully cut and set in silver; it is, altogether, one of the richest and most creditable specimens of such articles we remember to have seen.

A piece of SILK, contributed by the Committee of the SPITALFIELDS SCHOOL of DESIGN, shows much beauty of pattern, which is composed of groups of flowers, with fern leaves and trails of ivy; it is designed by the present assistant-master, Mr. Brown, who was a pupil of the school.



A BEEHIVE, designed by Mr. W. WILSON, of Berwick-upon-Tweed, exhibits a novel and good form, applied to a common object; one that might be made an ornament to the garden. It is the work of a highly ingenious artisan.



We introduce here a HALL STOVE, manufactured by M. H. C. GRAAMANS, of Rotterdam; it possesses nothing new in its shape, but the ornamentation is in good taste, and stands out in bold relief from the flat. The Dutch have long been celebrated for their decorative furniture of every description; much of their carved work finds its way to England, and several contributions in this style will be found in the Exhibition.

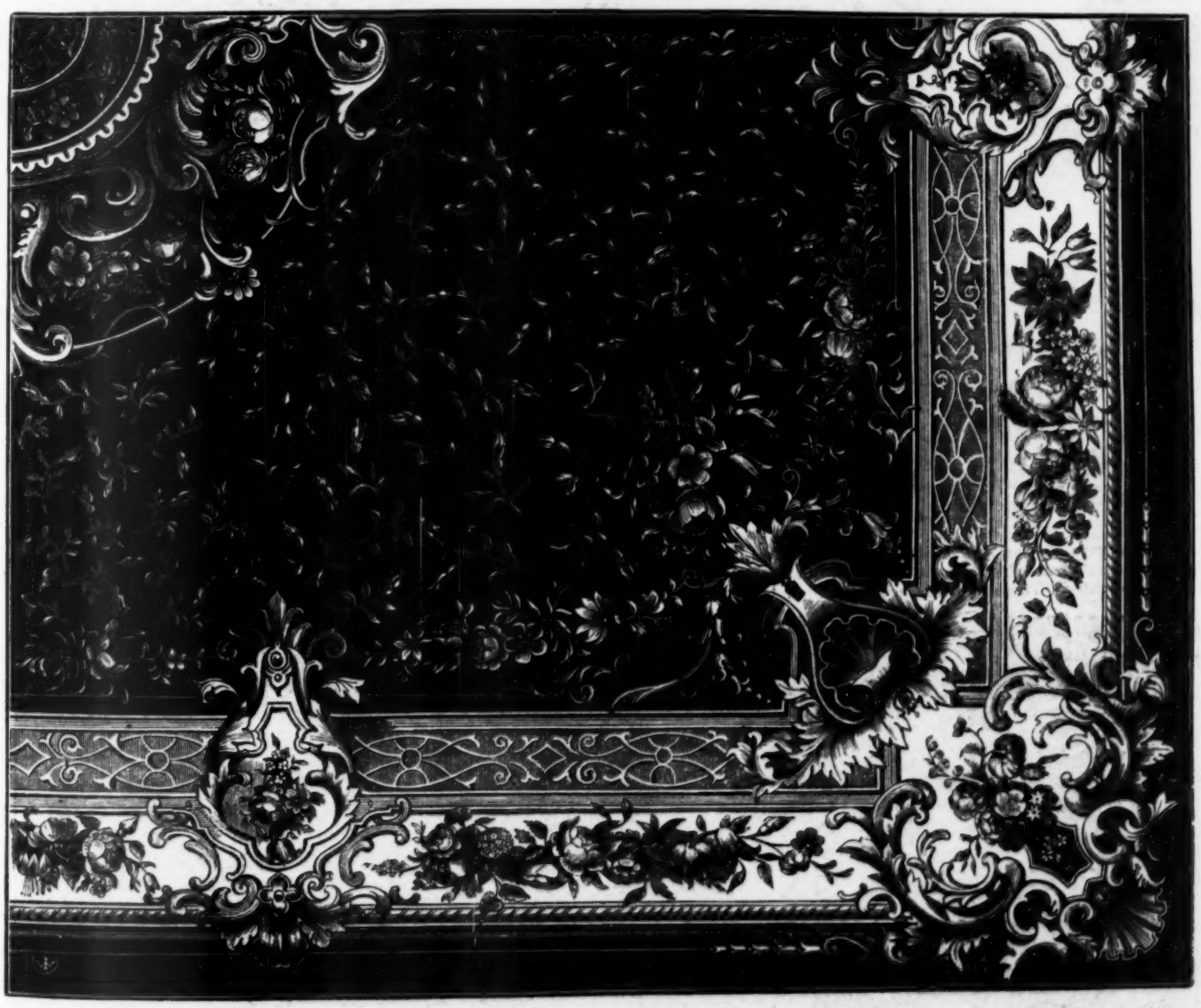


The Vase beneath, and the Fan-light, or, as the French term it, the *Oeil de Bœuf*, commencing the next column, are made of white terra-cotta, by M. Garnaud, Jun., of Paris. The former is of considerable size, presenting an agreeable adaptation of somewhat novel ornament to an antique form. The fan-light is, of course, intended to surmount a doorway; it is about five feet in width, by three feet and a half in height. The material is very durable, and possesses the advantage of being far cheaper than stone, to which it bears a strong resemblance; it is much used in Paris for all kinds of architectural decoration.



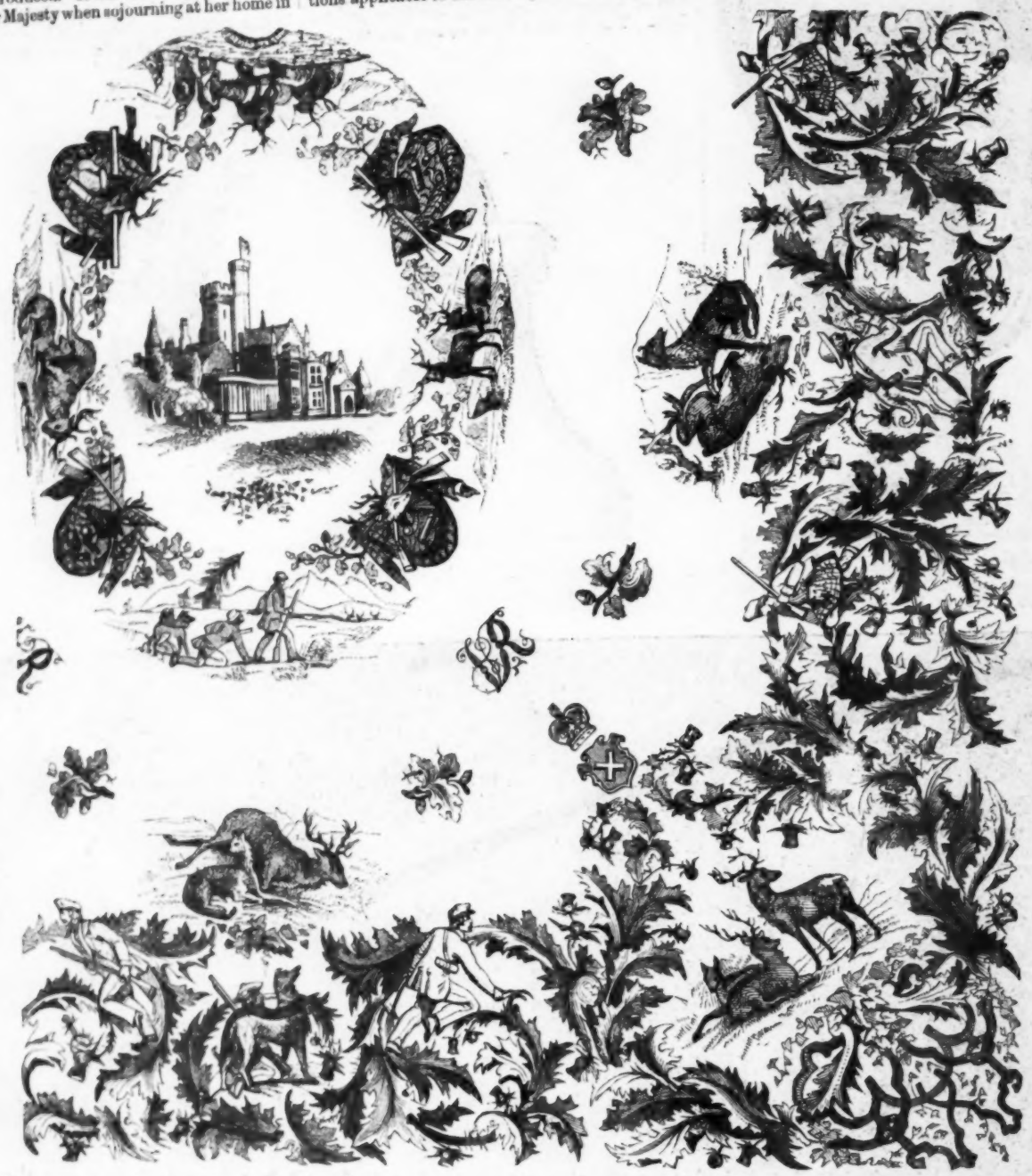


The engraving that follows is a portion of a very elegant Carpet, contributed by Messrs. White, Son, & Co., of London. The pattern of the ground consists of a few well-arranged sprigs, and is, accordingly, very simple; but the centre, the corners, and the border present features of great boldness and beauty. The wreaths of flowers on the last portion, and the shells and scroll-work on the corners, exhibit taste in the

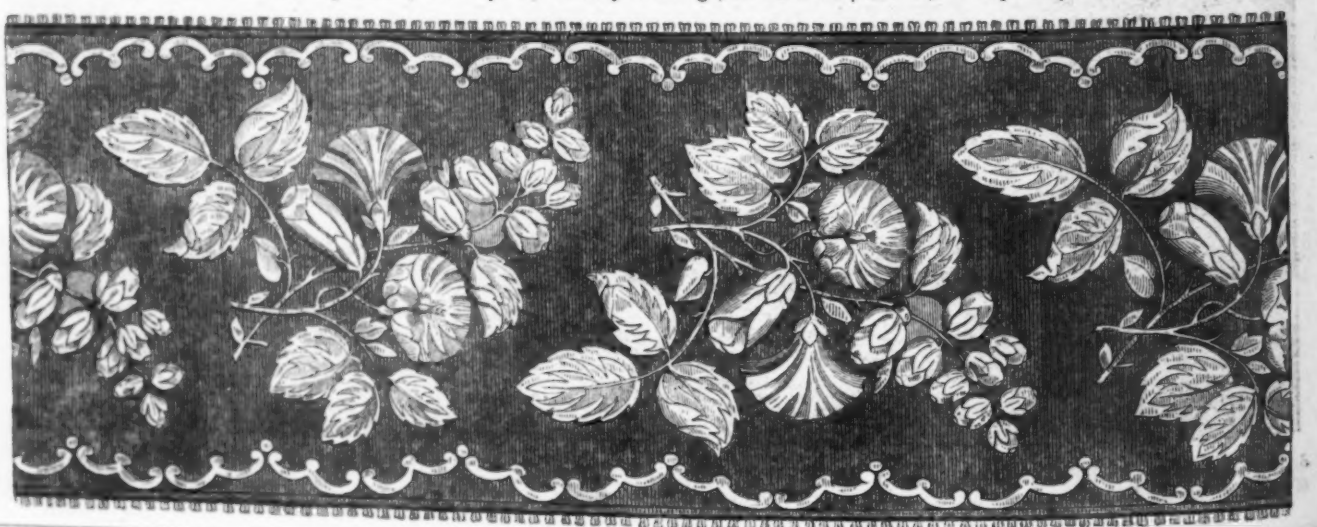


designer of no common kind; nor will the pattern of the inner border fail to attract the attention of all who estimate purity of character in ornamental work. This design emanates from Messrs. White & Co., who are, consequently, its proprietors; they exhibit several other excellent productions.

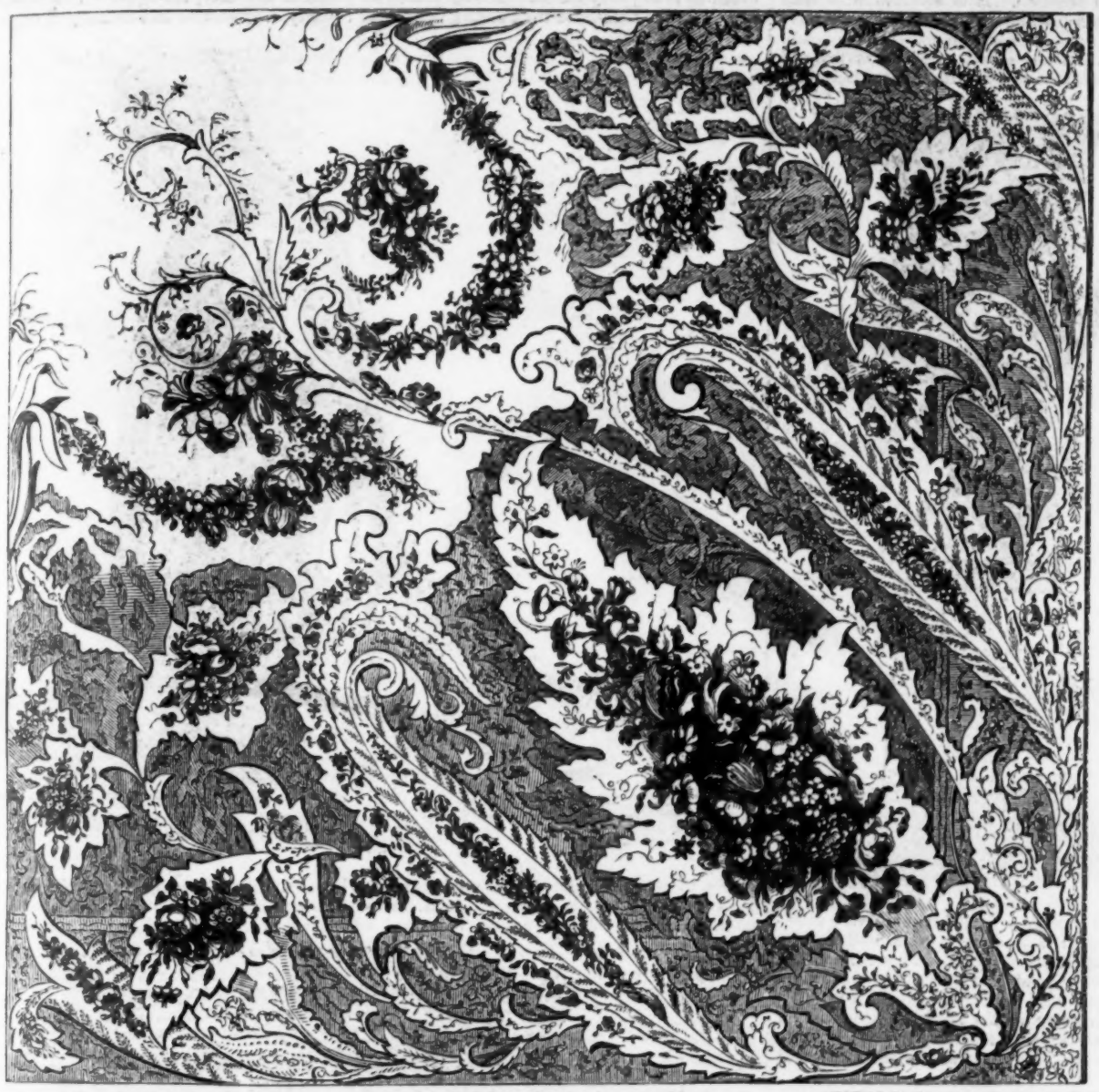
A fine damask linen TABLE-CLOTH, manufactured by Messrs. HUNT and SON, of Dunfermline, is here introduced. It was made expressly for the use of Her Majesty when sojourning at her home in the Highlands, and is, therefore, most appropriately adorned in the centre with a view of the Castle of Balmoral. The borders present illustrations applicable to the healthy and manly amusements pursued by Prince Albert and the visitors to the Royal residence, especially that of deer-stalking, and the spaces are filled with some of the natural productions of the mountain and the glen.



On this page we exhibit another of the RIBBONS manufactured by Messrs. COX, of London and Coventry. Those who are acquainted with the ancient and venerable city are well aware of the immense advances they have made of late years, not only in design, to which we believe the Government school has very largely contributed, but in the study and application of colours, and especially in the process of dyeing.



Mr. BLAKELY, of Norwich, contributes some splendid SHAWLS, woven expressly for the Exhibition. Our space does not permit us to enlarge upon the beauty and merits of those we have here engraved; it must suffice to say they are of the very best order of design, material, and



workmanship. Norwich has long been famous | for this description of manufacture; it will lose | none of its credit in the Great Exhibition.



Messrs. Payne & Sons, of Bath, contribute a Vase, in silver, after a marble antique in the Capitoline Museum. It is enriched with bold and highly relieved foliage and interlacing flower scrolls, the handles springing from Silenus' heads. The work is a very elegant specimen of art, and highly creditable to a provincial manufacturer.




We follow with a Vase formed of very different material: it is of terra-cotta, designed by the distinguished sculptor, and architect, Mr. John Thomas, and is contributed by Edward Betts, Esq., who, having discovered a valuable vein of rich clay on his estate, at Aylesford, in Kent, has established a pottery there in order to make it serviceable to Art as well as for purposes



of utility in agriculture and in manufactures. We shall heartily rejoice if this project succeed: at present, it is notorious that in England with "all appliances and means," we have, of late years, almost entirely neglected this branch of Art.

M. Fraikin, the eminent sculptor of Brussels, has contributed some of the poetical works for which he is so justly famed. Among others, he has sent to the Exhibition the kneeling figure here engraved; it represents a damsel, quaintly habited in the taste of the fifteenth century, in an attitude of devotion; the figure is remarkable for its purity of treatment and delicacy of expression.



The musical instrument is manufactured by Messrs. Luff & Co., of London. It is termed an Harmonium. We, of course, have had no opportunity of testing its merits as a musical instrument, but, knowing that this long-established firm bears good repute in the profession,



there is no doubt of its possessing excellencies in this respect, which we must leave to others more competent than ourselves to decide. We can testify to the elegance of its external appearance.

Throughout the task we have undertaken, to prepare this "Illustrated Catalogue," we have scrupulously avoided instituting a comparison between the works of any one manufacturer and those of another, whether of our own country or from foreign lands. Our object is to select, according to our best judgment, whatever is most beautiful and most worthy of being singled



out from the great mass of contributions for especial notice, let who may be its producer.



On this occasion the critic's pen is used only to describe and to eulogise; were it desirable to



use it as generally applied, we might sometimes be tempted to enter upon the comparative merits of many of those works we have had the opportunity of inspecting, both in the Exhibition and in the ateliers of the fabricators. It will, however, be thought by all who are fortunate enough to get a sight of the most exquisite TEA AND COFFEE SERVICE, manufactured by M. DURAND, of Paris, that any work of a similar character brought into competition with it will be put to a severe test, so pure is the taste that has designed, and so skilful are the hands that have been engaged in working it out. The whole service is of massive silver, modelled, chased, and engraved in the very first style of art. It is valued at forty thousand francs. The centre-piece stands about four feet high; the figures introduced into it are of bronze, which affords a striking and effective contrast to the white metal. Midway in the centre-piece are four baskets for cakes, &c.; the angles of the tripod support each a small vase, on which the cream-jug, sugar-basin, and water-basin are



placed; the body of the tripod forms a tea-urn, and on the plateau at its base stand the coffee-pot and the tea-pot; the tea-cups and coffee-cups are ranged round the bottom. It may readily be imagined, when the whole are "placed in position," how superb an appearance is presented by such a combination of truly rich and costly objects. Besides the centre-piece, we have engraved the cream-jug, the sugar-basin, and the tea-pot; it will, of course, be seen that neither of these is engraved to its proper scale of size, but drawn to suit our column. The coffee-pot and water-basin are *en suite*. We regret we could not arrange for their introduction also.

The next engraving is from a piece of WOOD-CARVING, exhibited by Mr. RINGHAM, of Ipswich. It is composed of wheat and wild flowers, and is executed with considerable spirit and freedom.



A GLOBE, manufactured by Messrs. JOHNSTON, of Edinburgh, is a beautiful work of manufactured art, showing some fine carved work, the principal features of which apply to the subject.



This engraving is from a group, the work of a true artist, SAN GIOVANNI, of Brighton; whose models from nature are of the purest and best order of Art. It is the only object he has sent.



The corner of this page is occupied by an engraving of a HALL or OFFICE STOVE, manufactured by Messrs. ROBERTSON, CARR & STEEL, of the Chantrey Works, Sheffield. Other of their excellent and useful productions, on a larger scale, will be found in subsequent pages of this catalogue



The CARPETS here engraved are from the manufactory of Messrs. HENDERSON & WIDNELL, of Lasswade, near Edinburgh, successors to the well-known firm of Whytock & Co. This establishment is celebrated for its make of the finer sorts of carpet, those termed "tapestry" and "velvet-pile," and also of carpets similar to the Axminster, Persian, and Tournay fabrics, woven in one piece. We have seen carpets produced by this firm equal in texture, richness of colour, and beauty of pattern, to any foreign fabric of a similar description; engravings from some of these, with a lengthened notice of the extensive manufactory, were introduced into the *Art-Journal* about four or five years since. The

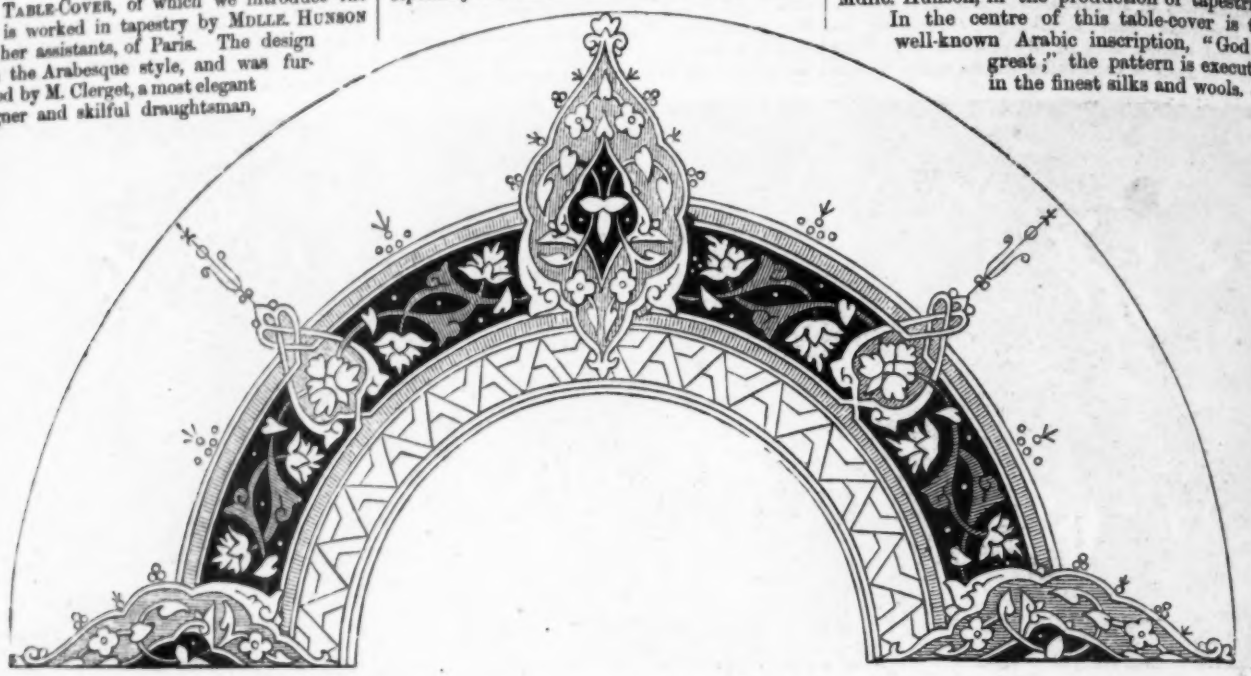


improvements introduced by Mr. Whytock and his successors into the process of weaving and printing these carpets have been the result of much study and long experience; we may adduce as one instance as regards the weaving, the new method of applying the shuttle. Those who have seen the workmen at the Gobelins, in Paris, employed on similar carpets, must have observed how the shuttle is thrown from hand to hand; instead of which Mr. Henderson uses the cross-bow, to draw it at once across the largest carpets, thereby saving a considerable portion of the



workman's time. Again, the necessity for expensive block-cutting and engraving has been superseded, and the process greatly simplified by the plans adopted by the present proprietors of this establishment. Among the other advantages arising from their new method, not the least important is that there is scarcely any limitation to the number of colours that may be used in line without increasing the expense; more than twenty are not unfrequently thus introduced, while a good opportunity is afforded to the considerate artist to vary his colours or shades.

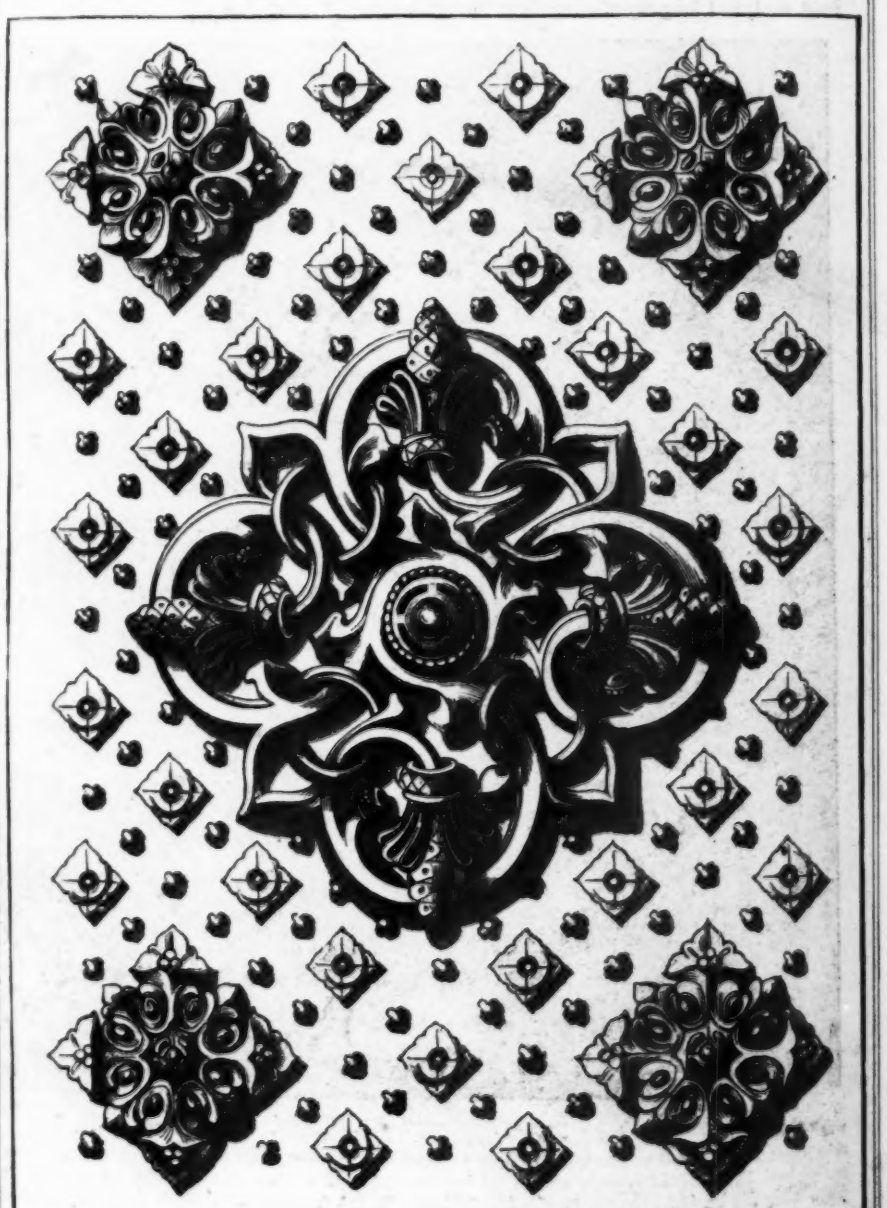
A TABLE-COVER, of which we introduce the half, is worked in tapestry by MDLLE. HUNSON and her assistants, of Paris. The design is in the Arabesque style, and was furnished by M. Clerget, a most elegant designer and skilful draughtsman, especially for textile manufactures; he carries on an extensive business, in conjunction with Mdlle. Hunson, in the production of tapestries. In the centre of this table-cover is the well-known Arabic inscription, "God is great;" the pattern is executed in the finest silks and wools.



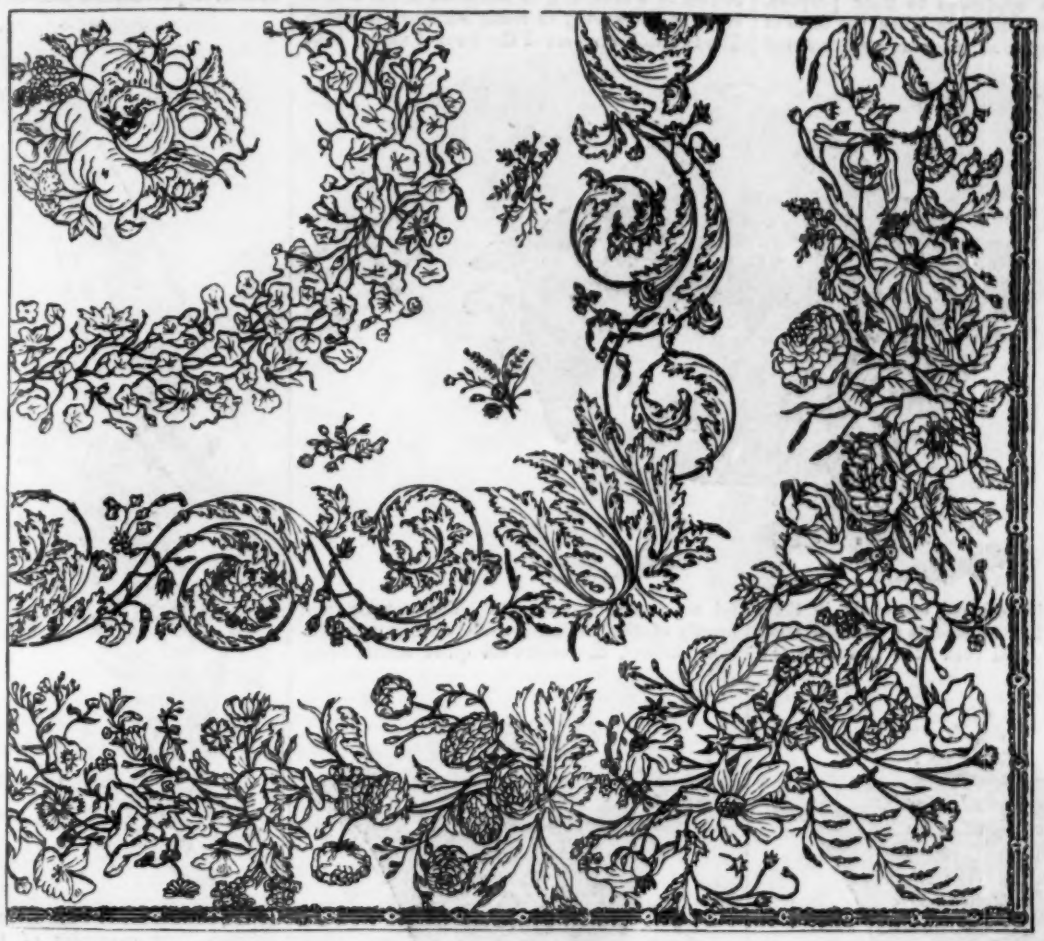
A STATUE of Saher de Quincy, Earl of Winchester, to be executed in bronze, is by MR. J. S. WESTMACOTT; it is intended to be placed in the House of Lords.



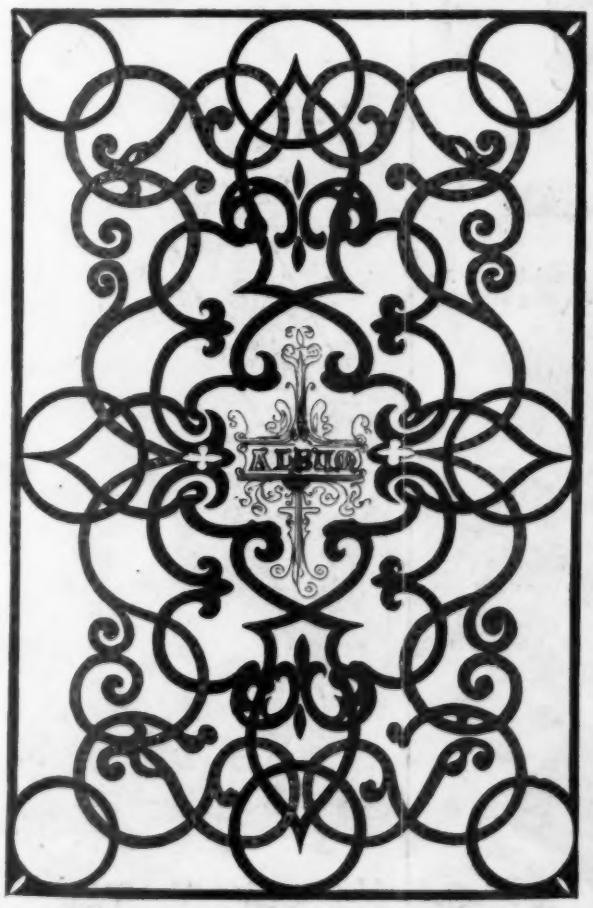
MADAME GRUEL, who conducts one of the most *récherché* book-binding establishments in Paris, exhibits several specimens of the Art which has made her house celebrated among the bibliopolists of the French metropolis. We engrave on this page an Ivory BOOK-COVER.



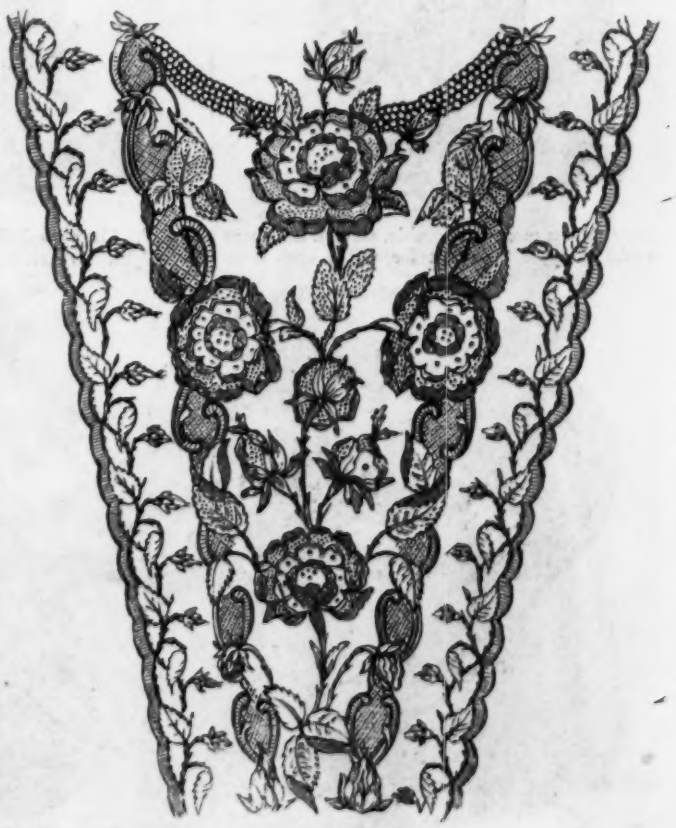
A damask TABLE-CLOTH, manufactured and exhibited by Mr. JOHN HENNING, of Waringstown, near Belfast, shows a clever floriated pattern. The design is by Hugh Blain, of the Belfast School of Design, to whom was awarded Lord Dufferin's first prize for a table-cloth.



An ALBUM-COVER, by Mr. BUDDEN, of Cambridge, is highly creditable to the taste of a provincial binder; it is executed in gold and colours.




Messrs. S. R. & T. BROWN, of Glasgow, extensive manufacturers of embroidered muslins, exhibit several truly beautiful designs, principally adapted to ladies' dresses. We engrave from their various contributions a CHEMISETTE of a simple but very elegant pattern of roses and leaves.



The four engravings which occupy these two columns represent COAL-BOXES, to use the only term that seems applicable to their purpose, although it is inappropriate, when the form of these objects is regarded; they are manufactured in japanned iron by Mr. H. FEARNCOMBE, of Wolverhampton. The first, the shape of which assimilates to that of a tureen, is ornamented in the Italian style, and is worthy of being imitated in silver. The two following are of the form of vases; both



are very elegantly designed, especially in their pedestals. The last represents a nautilus shell set on a piece of coral rock; the handle of the lid represents a sea-horse. The novelty and beauty of this design must challenge approbation; indeed, the entire set quite merits being





devoted to a more honourable, though not more useful, purpose than that for which each is intended. They are designed and modelled by Mr. F. Wright. Wolverhampton has long been cele-



brated for its japanned iron ware: such works as these must tend to increase its reputation.

In conformity with our plan of representing every meritorious producer of articles which exhibit improvements derived from the influence



of art, we introduce upon this and the succeeding column four examples of the EMBROIDERED WAISTCOATS contributed by Mr. J. W. GABRIEL,



of London. The first two are worked in gold on rich silk, and are designed mainly for court dresses; the other two are wrought in silk upon

black cloth: the ornamentation is derived principally from natural flowers. The style of modern male attire affords little opportunity



for the embroiderer and ornamentist to display their skill; the only garment which admits of the least approach to elegance being the vest;



and even this is generally discarded by persons of good taste. In the patterns here engraved, however, we see much that is truly graceful.

Mr. TOMLINSON, of Ashford, Derbyshire, one of the many ingenious manufacturers of the native spars and marbles of the county, contributes, among other articles, the TABLE here engraved. The stem as well as the top is made of black marble; a wreath of flowers and leaves in their natural colours encircles the top; the table is entirely formed of the spars of Derbyshire.



An INKSTAND, or to designate it more correctly according to its varied contents, a compendium for the writing-table, made and contributed by Mr. COLE, of Clerkenwell, is a most



useful and elegant work of manufacturing art; novel in character when the variety and arrangement of its "fittings" is considered, and most elaborately engraved and richly ornamented.

In the notices which have appeared from time to time in the *Art-Journal*, descriptive of the progress of manufacturing design, we have found occasion to notice those productions of foreign houses remarkable for ability and taste, and among the rest that of M. MOREL, who has, however, for the last few years become a resident in London. His works are equally deserving of high praise, as well for design as for execution, and display great and varied fancy combined with the highest artistic finish. We furnish three

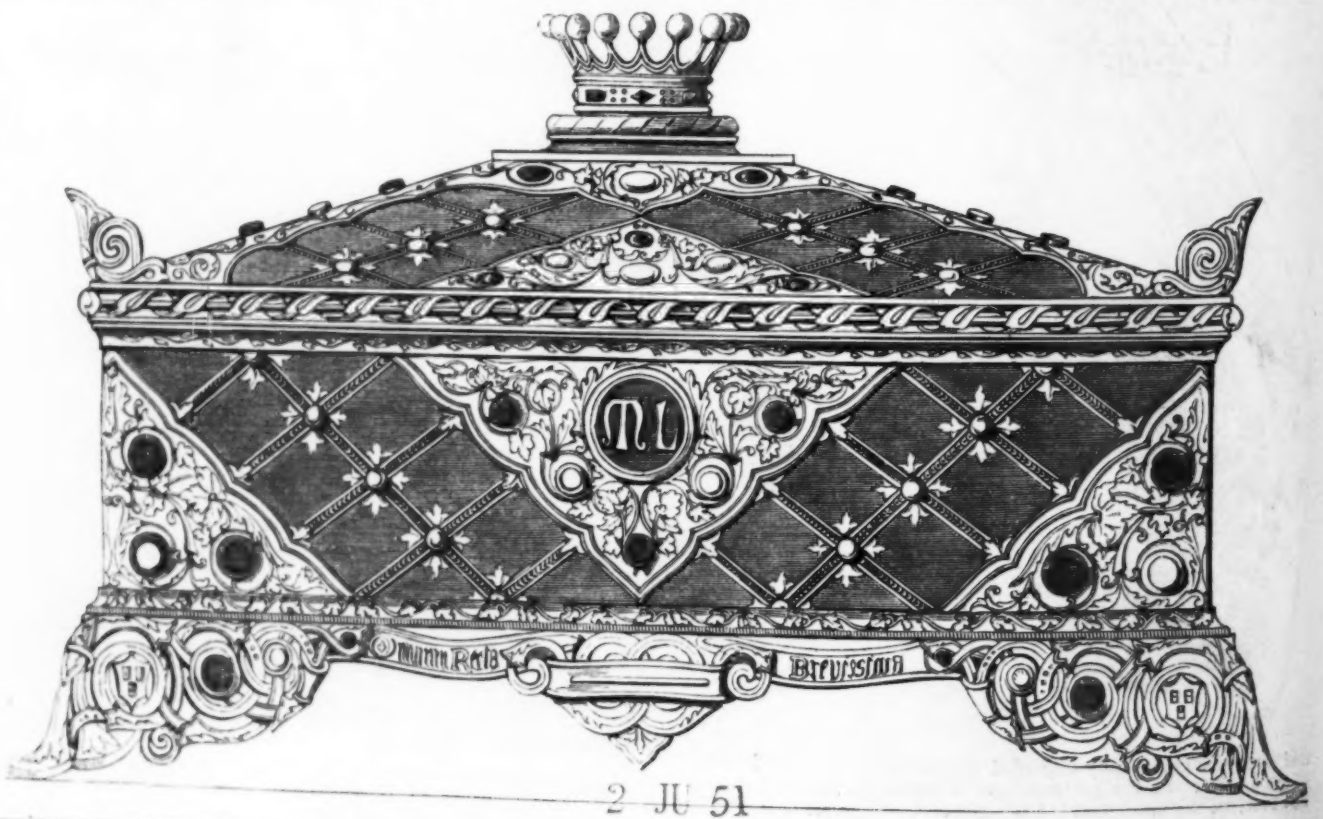


examples from his contributions to the Crystal Palace. The first is an ENAMELLED CUP, executed for the Sultan; it is richly decorated in the elaborate ornamental taste of the East, the quatrefoils containing views of the principal buildings in Constantinople; it is a very brilliant



vivid enamels. Our third engraving is from a rich COFFER, jewelled, chased, and enamelled, and intended to contain the original manuscript of M. Guizot's "Life of Washington." We shall engrave elsewhere other of the productions of M. Morel, which are all of the highest merit.

production. Not less so is our second example, an AGATE CUP, the mountings richly chased in gold, and their effect heightened by the most



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We continue on this page engravings from the contributions of M. Morel. The first is a Vase, in the style of the sixteenth century; the bowl is made of agate, and the setting of gold enamelled; the handle is composed of drapery attached to a single figure at the top; a group of a Triton and a Nereid form the stem. The beauty of the foot is enhanced by the



introduction of pearls. The next is a Toilette-Glass, of massive silver, with six branches for lights; the style is that of



Louis the Fifteenth, with flowers, birds, and squirrels introduced. The Cup and Cover to the left at the bottom of the page is in the style of the sixteenth century;

the top, bowl, and stem are made of separate pieces of rock crystal, richly mounted in enamelled gold. The Cup in the



specimens of modern enamelling in gold; some of the colours are exceedingly difficult to produce. The shell-like bowl is one entire piece of lapis-lazuli; the stem is formed



of struggling sea-nymphs, with their tails entangled, and resting on a bed of coral; the foot is enamelled in the best Italian taste of the Cellini school. The last subject is a Flagon of gold and silver, enamelled; the body is of rock crystal. There

centre is a truly elegant piece of workmanship; the dragon which forms the handle is one of the most perfect

is a statue of Queen Elizabeth on horse-



back, by M. Morel, which is a fine example of silver embossed with the hammer.

The Porcelain manufactory of Messrs. HERBERT MINTON, & Co., is at Stoke-upon-Trent, the principal town of the famous district known as the "Staffordshire Potteries." The establishment has long been eminent for the production of admirable works. The head of the firm is a gentleman of accomplished mind, and of refined taste, and his large resources have been made available to obtain good models, and valuable assistance, wherever they could be found, in all parts of Europe. His collection at the Exhibition consists,



of an extensive variety of objects, all of which are of the highest merit; it is not too much to say, that the corner of the gallery in which they are placed has



been a point of attraction to visitors, and that here, at all events, foreigners have been enlightened as to the capabilities of British producers to encounter competition with the whole world. We engrave several of Messrs. Minton



& Co's. productions, commencing with the DESSERT-SERVICE, purchased by Her Majesty. The series (which is entirely original in the models, arrangement, and decoration,) is one of exceeding beauty, designed with pure artistic skill, and exhibiting, in manipulation and finish, a degree of refinement that has rarely, if ever, been surpassed in modern art. The subjects have been elaborately treated; it would seem as if the utmost



amount of labour had been expended upon them,—yet nowhere do they seem crowded or overladen; a result which arises, no doubt, mainly from the delicacy of the material, the figures and ornamentation being of "Parian," slightly gilt, and the baskets of richly decorated porcelain,—a very novel combination. Our first cut is of a JELLY or CREAM-STAND; the companion to which is an "ASSIETTE MONTÉE;" between them is a FLOWER-



BASKET, supported by four figures, representing the seasons. A TRIANGULAR FRUIT-BASKET, and an OVAL FRUIT-BASKET, follow, and fill this page. The second page devoted to the works of Messrs. Minton & Co. commences

with the SALT-CELLAR and small FRUIT-DISH,



or compotier, and terminates with the SUGAR or CREAM-BOWL,—parts of the beautiful dessert-



service, of which the leading objects are pictured on the preceding page. The two groups of chil-



dren sporting with goats are in Parian,—that exquisite material in which England remains unrivalled,



and which is only second to marble. They are original designs, executed in the style and spirit of the last century, and it is not too much to say that the delicacy of the modelling, and the grace and truthfulness of the attitudes have been seldom equalled. The two small FIGURES are elegantly formed; they are in gilt Parian, with



the stands in porcelain tastefully decorated, and serve as candlesticks. They are original designs in the style and costume of Louis Quinze. On the third page are pictured, first, a VASE



FOR PLANTS, of terra cotta, designed expressly for Messrs. Minton & Co. by the Baron Marochetti; it is of very large size. The second is likewise for plants, and also of terra cotta; a fine com-



position, executed with exceeding care. The third cut is from a WINE-COOLER, which forms the centre-piece of the dessert-service, and is, on the whole, the most meritorious object of the collection; our limited space does not permit us

to describe it; and our fourth is from one of the numerous admirable STATUETTES, in Parian, ex-



hibited by this house. Of these Messrs. Minton & Co. have produced many, from original sources;



some after eminent foreign sculptors, but chiefly from the leading artists of our own school. In the whole collection, we find abundant evidence of that matured judgment, and refined taste, by

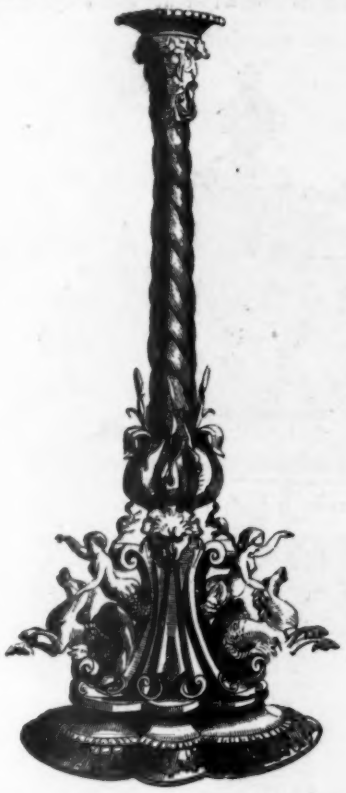


which the manufacturers of Great Britain have been, of late years, elevated; and which, in the

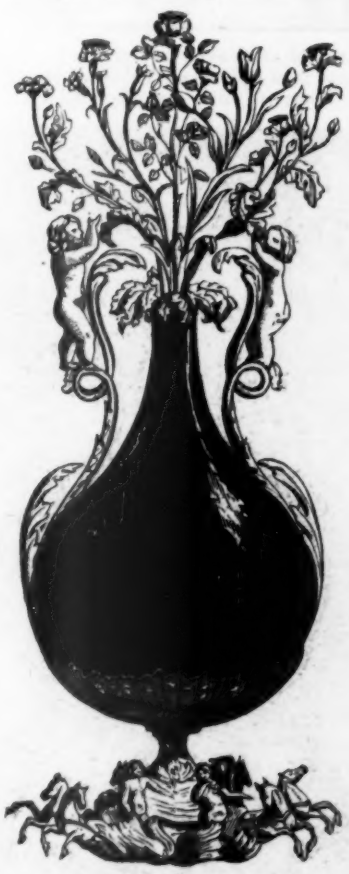


present Exhibition, have so largely contributed to uphold, and will extend, our national repute.

The silver manufactures of Mr. M. EMANUEL, of London, evince great taste in design, and some very excellent workmanship. He exhibits a variety of objects besides those we have here engraved, such as gilt candelabra, gilt plateau,



with china racks and medallions, processes of gold manufacture. The first we introduce is one of a pair of rock crystal CANDLESTICKS,



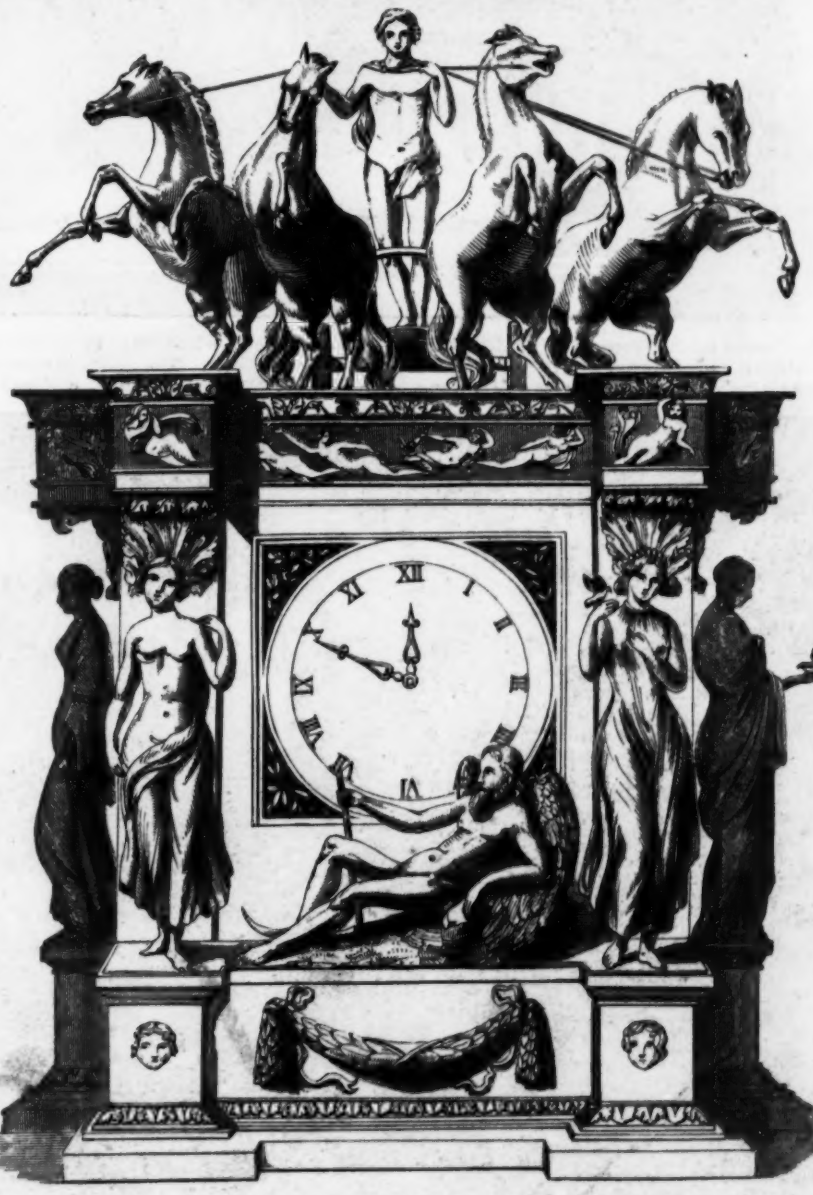
silver, and gilt, with figures of children, sea-horses, and marine objects, composing the base. The next is a FLOWER-VASE, of richly coloured glass, mounted in silver; the handles are made to represent boys climbing upwards to the flower stems, and the pedestal is composed of groups of figures and horses. The two objects commencing the other columns are silver DESSERT STANDS. The vine forms their stems, at the



base of which children are at play with animals; the dishes are supported by a sort of trellis-work of the leaves and fruit of the vine. But the most important contribution of this manufacturer is a large silver CLOCK, designed by Mr. Woodington, the well-known sculptor: it is, truly, a fine work of art. Between four figures,



indicating the "Seasons," is one of "Time," in the attitude of repose; above the dial is a bas-relief, representing the winds and their various



attributes; and, surmounting the top, is Phœbus driving the chariot of the sun; the composition of this group is full of spirit, and the whole of the figures are exceedingly well modelled. Mr. Emanuel has done wisely in securing the services of an artist of acknowledged talent and repute.

The appended engraving of a SIDEBOARD is from one manufactured and contributed by Mr. T. W. CALDECOTT, of London. The material of which it is made is old English oak, and it is carved, in the Renaissance style, with much taste and spirit; this style, when freed from the affectation with which designers are too apt to deform it, is well adapted for displaying a bold and effective ornamentation, such as we find in the work before us. There is here no breaking up of the general character of the ornament into unmeaning details, for the sake of gaining an apparent richness. The great merit of the decoration is its close adherence to the style adopted.



The CARPET is manufactured and exhibited by Mr. HARRIS, of Stourport. It is termed a "Brussels velvet pile," and is one of several, equally excellent, which this extensive manufacturer contributes. The design is a cordon of leaves of the *Clitoria arborescens*, enclosed by a trellis work of flowers, among which the *Lilium tigrinum* is conspicuous. This is among the best productions of British manufactured art.



The contributions of our fellow-subjects in Canada are not without a considerable portion of interest, but they are chiefly of a character which does not come within the scope of our plan of illustration; indeed, are not of a description to admit of it, even with less limitation. The wealth of Canada lies in her agricultural and mineral productions, of which she contributes to the Exhibition a large variety of examples. Among her textile fabrics are several specimens highly creditable to her manufacturers, and there are some engineering objects worthy of notice, especially a powerful and most elegant fire-



engine. We have selected, from the few productions that we deem would make effective engravings, a SLEIGH, of elegant proportions, manufactured by



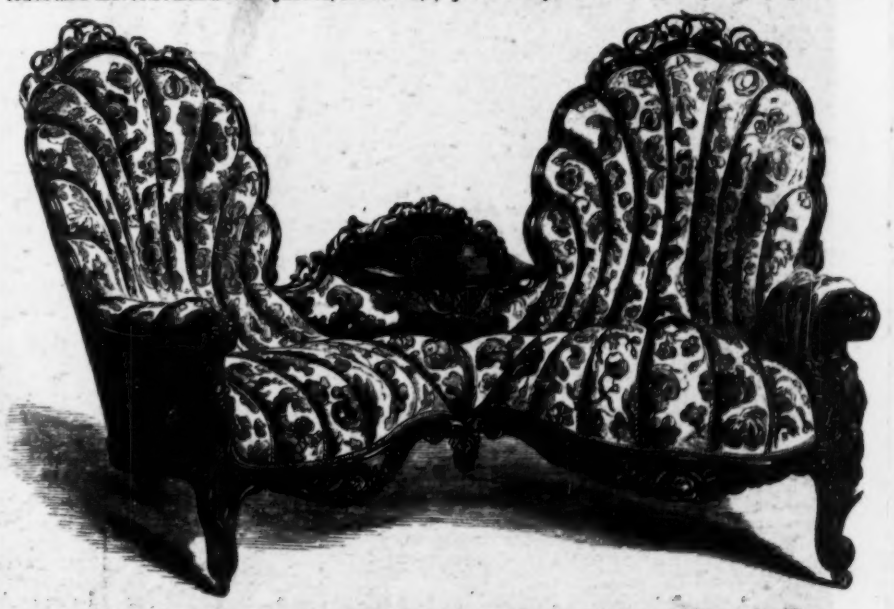
Mr. J. J. SAURIN, of Quebec. "Sleighing," as it is termed, forms one of the principal amusements of the Canadians of all ranks, who can afford to keep one of any description, and the wealthier part of the community exhibit no little taste, and spare no expense, to put their carriage and all its appointments, into suitable condition. The harness of the horses is generally very gay, and beautifully ornamented; while the fur robes in which the riders envelope themselves



to exclude as much as possible the severity of the cold, are often very costly. There are some choice specimens of all these objects in the Canadian department of the Exhibition.



which are worthy of minute inspection. The rides and drives round about Quebec, Montreal, Toronto, &c., are, during the winter months, quite lively with the showy equipages, and



musical with the bells suspended from the heads of the horses. The FURNITURE, also engraved on this page, is manufactured by Messrs. J. & W. HILTON, of Montreal. They are made of black walnut, boldly carved, the chairs are covered with crimson and gold damask.

We introduce here the pediment of a FIRE-PLACE, manufactured of Derbyshire black marble, by Messrs. JOHN LOMAS & SONS, of Bakewell. The caps and bases of the columns are of Sienna marble; the frieze is inlaid with an elegant scroll, executed in marbles of various beautiful colours.



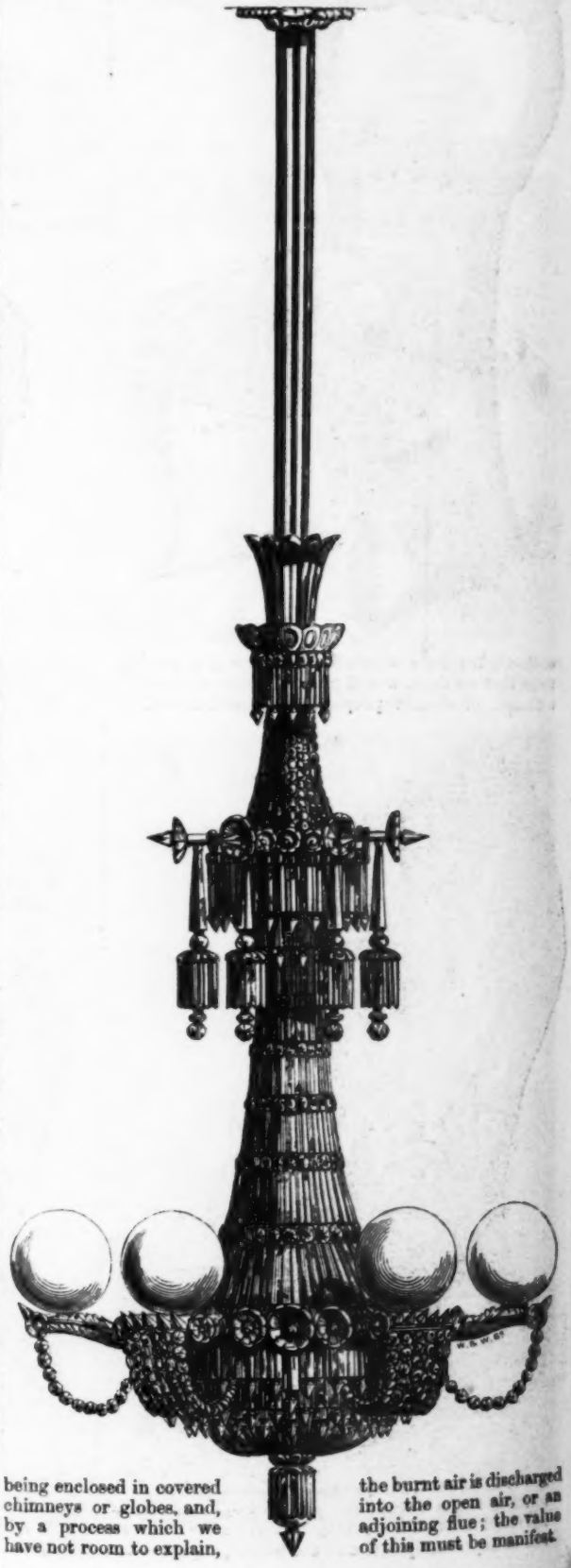
The three ancient KNIFE-HANDLES are from the collection of the GRAND DUKE OF SAXE WEIMAR, who possesses several thousands, ranging from the thirteenth to the eighteenth centuries. Many of these are both curious and very costly.



Messrs. R. R. & J. MOORE, of Clerkenwell, exhibit an eight-day CLOCK, with lever escapement, striking the quarters and hours on fine cathedral-tone bells. The plate upon which the clock stands is steel, highly polished and enamelled.



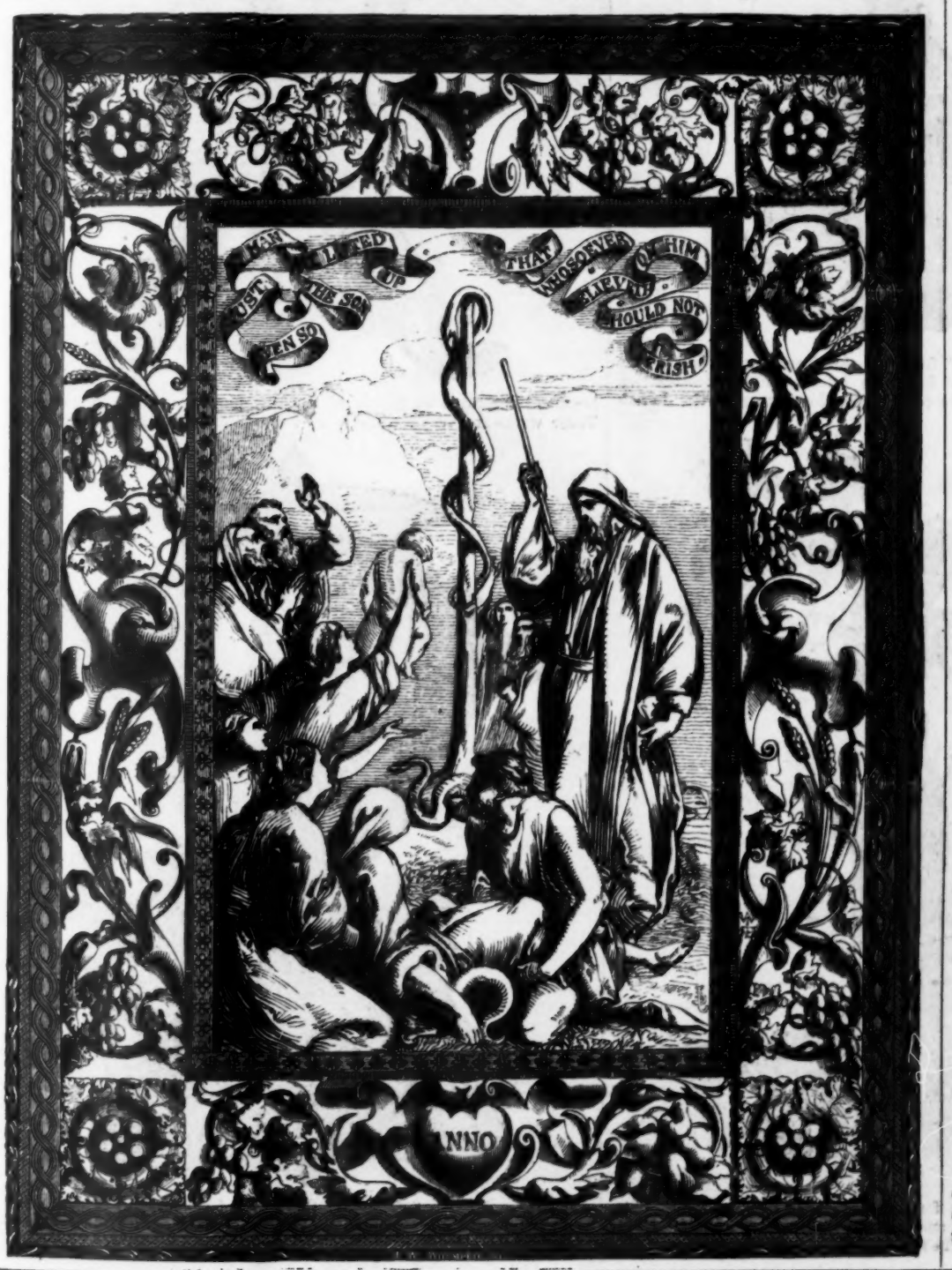

The CHANDELIER is manufactured by Mr J. FARADAY, of London. It is constructed upon a principle for which a patent has been obtained, whereby all noxious vapours arising from the gas are carried off, by means of the descending draught; the lights being enclosed in covered chimneys or globes, and, by a process which we have not room to explain, the burnt air is discharged into the open air, or an adjoining flue; the value of this must be manifest.



The ALTO-RELIEVO, by Mr. NELSON, of London, is a portion of a monument proposed to be erected to the memory of the officers and men of the fiftieth regiment of the line, who fell on the banks of the Sutlej, in 1845-6.



A BOOK-COVER, carved in box-wood, by Mr. Rogers, forms one side of a magnificent Bible, exhibited by Mr. NIEBET, of London. The subject of the beautiful design in the centre, is "The Brazen Serpent in the Wilderness."




We insert on this column another KNIFE and SHEATH, from the collection of the GRAND DUKE OF SAXE WEIMAR.



The handle exhibits busts of Gustavus Adolphus, and Christina, king and queen of Sweden.

We fill this page with engravings from the productions of Messrs. T. WILKINSON & Co., of Birmingham,—works which entitle these manufacturers to much praise. A scene from Paul and Virginia, "that



gentle story of the Indian isle," furnishes the theme for the first of our examples; the incident chosen from the tale is Paul's expostulation previous to Virginia's departure for France, the flowers of the Indian



plant which overshadows them forming a graceful receptacle for lights. The centre-piece, with tritons and sea-nymphs under a canopy of real coral, is an attractive work. The second CANDELABRUM at the foot of our page is a poetic conception admirably adapted to its uses; the subject, Prometheus endeavouring to regain the fire taken by Jupiter. The TEA-URN,—a vase of Etruscan form resting on a rock, has the novelty of a



basement decorated by figures of children playing musical instruments. These works are very creditable to the establishment from which they



emanate, and are satisfactory testimonials of the zeal with which the manufacturers of our large and celebrated industrial marts are determined to uphold the character they have so long enjoyed, and desire to maintain.

The first engraving on this page is from a carved BOOK-COVER, by Madame GRUEL, of Paris. It is a beautiful example of the taste which this celebrated house displays in all matters of art.



A state CARRIAGE-LAMP, by Mr. B. BLACK, of London, is richly ornamented in chased silver.



It is, altogether, a work of manufacturing art, that reflects the highest credit on the producers.

One of the most costly and admirable works of its class in the Exhibition is the BUFFET, designed and manufactured by Messrs. COOKES & SONS, of Warwick. Any attempt to describe this elaborately carved piece of workmanship would, in our limited space, be out of the question. All we can do is to explain that the designs are chiefly suggested by Scott's "Kenilworth."



The two engravings which commence this page are from the iron-foundry of M. DUCEL, of Paris. The first is a FOUNTAIN, of large dimensions, exhibiting dolphins supporting a shell, in which stands a figure, springing from aquatic plants. The other is an iron VASE, to be placed in a garden; it stands four feet and a half high, and is richly decorated. At each end of the three angles, above the pedestal, is a winged figure.

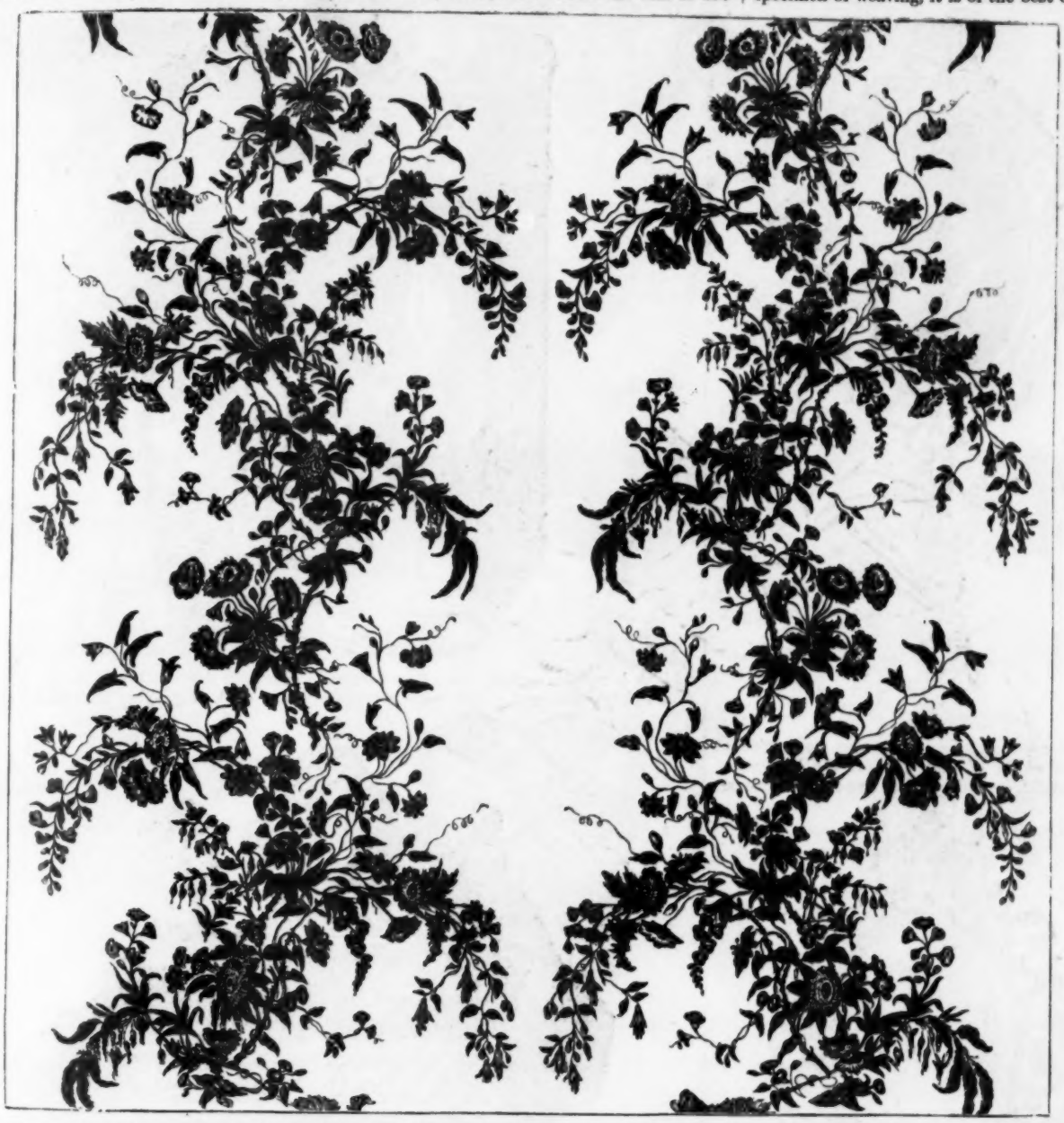




The subject underneath is from a CLOCK-CASE, executed in terra-cotta by Messrs. PRATT, of Burslem. It is of large size, and intended for the exterior of a building, for which its truly excellent design peculiarly adapts it. The figures, which have an antique character, and are elegantly posed, are well modelled, and the entire composition is conceived in an artistic spirit. We should be pleased to see greater attention paid to this branch of manufacturing art, for which there is, indeed, ample room.



A brocaded SILK, designed and exhibited by Messrs. LEWIS & ALLENBY, of London, and manufactured for them by Messrs. Campbell, Harrison, & Lloyd, of Spitalfields. The elaborate nature of the pattern, and the unusual number of colours (fifteen) with which the silk is brocaded, require for its production nearly thirty thousand cards, and ninety-six shuttles. As a specimen of weaving, it is of the best order.



This page is completed by the introduction of an engraving of a piece of RIBBON, manufactured by Mr. J. C. RATCLIFF, of Coventry. The pattern is suggested by the convolvulus plant, and shows a good adaptation of its graceful forms. The ribbon is termed by the manufacturer a "bro



caded damask-figured lutestring." It is made in a nine hundred Jacquard machine, employing fifteen hundred cards, and it has in it three thousand eight hundred and sixty-eight threads of warp silk. We engrave it as much for the "curiosity" of its manufacture, as for its design.

The productions of Mr. ASPREY, of London, are among the most remarkable for good taste, beauty of design, and excellence of execution. We think they



need fear no comparison that may be instituted with other works of their class in the Exhibition. Our selection comprises a TOILET-GLASS, with an



open framework and handle of a highly ornamental character, in flat chased work, richly gilt. The MINIATURE GLASS beneath it is provided with a prop,



and is constructed in the lightest manner,—so as at once to be elegant and useful; the framework is fanciful in design, but it will be seen that its general character is good and useful, and convenient for the boudoir table. The TAPER-STAND is an equally elegant article; the entire bowl is cut from cornelian; it is richly chased and gilt, a large malachite



stone beneath. The INKSTAND is a fanciful composition; the large slab upon the top is a



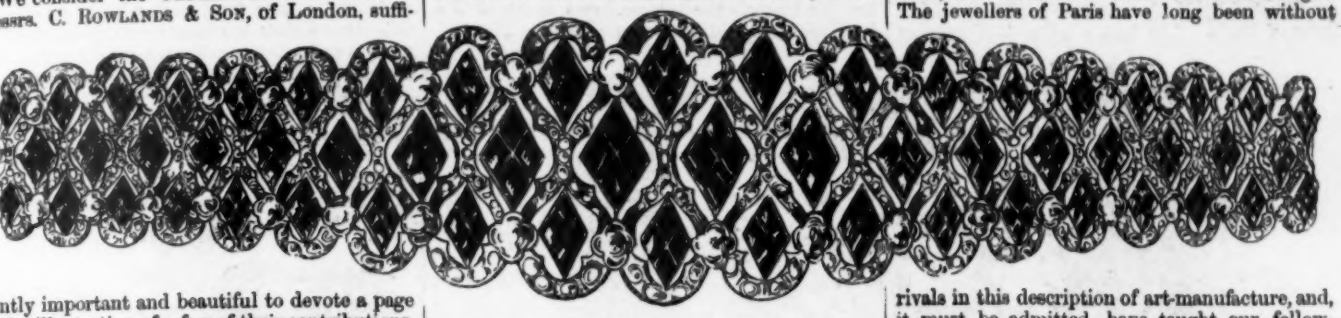
which the richly-gilt open-work mountings have a singularly good effect, the arrangement of tints being further aided by the introduction

the receptacle for the taper, the little figures, and the ornamental handle and foot, are chased and gilt. A JEWEL-CASKET, in the form of a cabinet, is equally sumptuous in its fittings; decorates the lid; the doors beneath are in gilt open work, displaying slabs of the same costly rare bloodstone. The CASKET is, perhaps, the best of the series; it is formed of ebony, upon



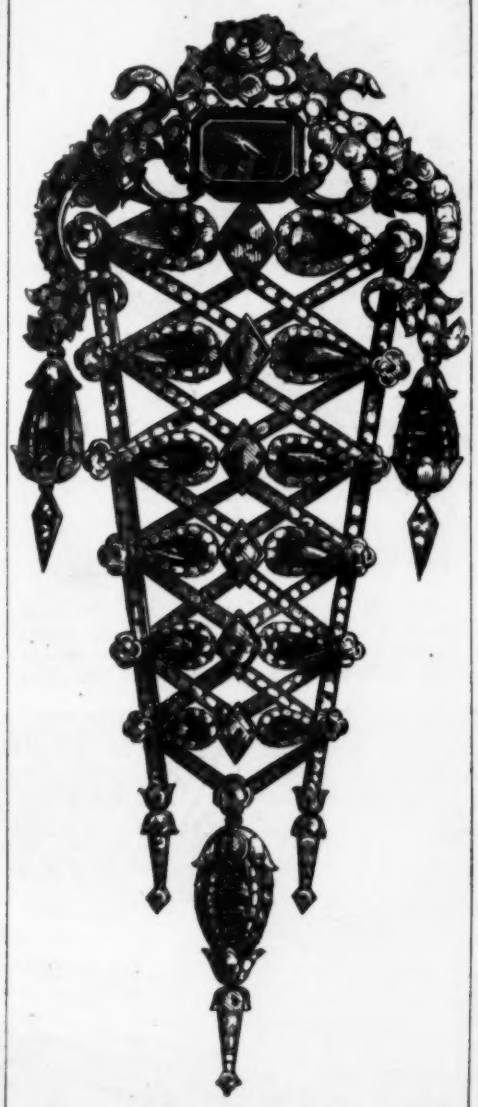
of coral cameos. The groups of entwined serpents which cover the lid, and form the feet, are happily conceived and well executed.

We consider the ORNAMENTAL JEWELLERY of Messrs. C. ROWLANDS & SON, of London, sufficiently important and beautiful to devote a page to the illustration of a few of their contributions. The business of the manufacturing jeweller has undergone a great change during the last few years, for there is a fashion in the works of his hands, which, perpetually changing, compels him to seek new methods of exhibiting his taste and skill. We may instance, as an example, the manufacture of watch-seals, a branch of their art





that is now rarely called into exercise; a few years since, a gentleman was seldom seen without two or three of these appendages glittering on his person. And again, in such objects as ladies' ear-rings, which are almost wholly out of date, except as worn on what may be termed "state occasions." These alterations in the style of ornamental dress have compelled the manufacturer to devote his attention chiefly to bracelets, ornaments for the head, and brooches. The last-mentioned objects, though of distant origin, have assumed a totally varied form and feature from even their more immediate predecessors. Hence we have now imitations of flowers, either singly or in groups, in which not only their forms are closely followed, but oftentimes successful attempts are made to produce natural colours



by the introduction of precious stones; it will, therefore, be easily conceived that great delicacy of workmanship, as well as considerable taste, are essential to work out such designs. The jewellers of Paris have long been without rivals in this description of art-manufacture, and, it must be admitted, have taught our fellow-countrymen many lessons, which they have profitably turned to account. The first subject we introduce of Messrs. Rowlands' contributions is a BRACELET, set with rubies, in gold, of exquisite workmanship. The next three subjects are from BROOCHES; the first of these is in a style which, we believe, the French jewellers originated; the setting of this is of gold, the large stone between



the figures is a carbuncle, and brilliants decorate the drops; it is a very rich and elegant ornament. The second brooch is composed of rubies and brilliants in a costly setting; while the third is little else than a mass of diamonds, strung together in the most graceful form, in imitation of a bouquet of flowers. The last subject is a BRACELET. This bracelet is made up of diamonds and enamels; the large stone in the centre is a carbuncle. All of these jewelled ornaments are not only of a most costly description, but they exhibit taste on the part of the designer, combined with ingenuity and skill on that of the artistic workman of a more than ordinary character.

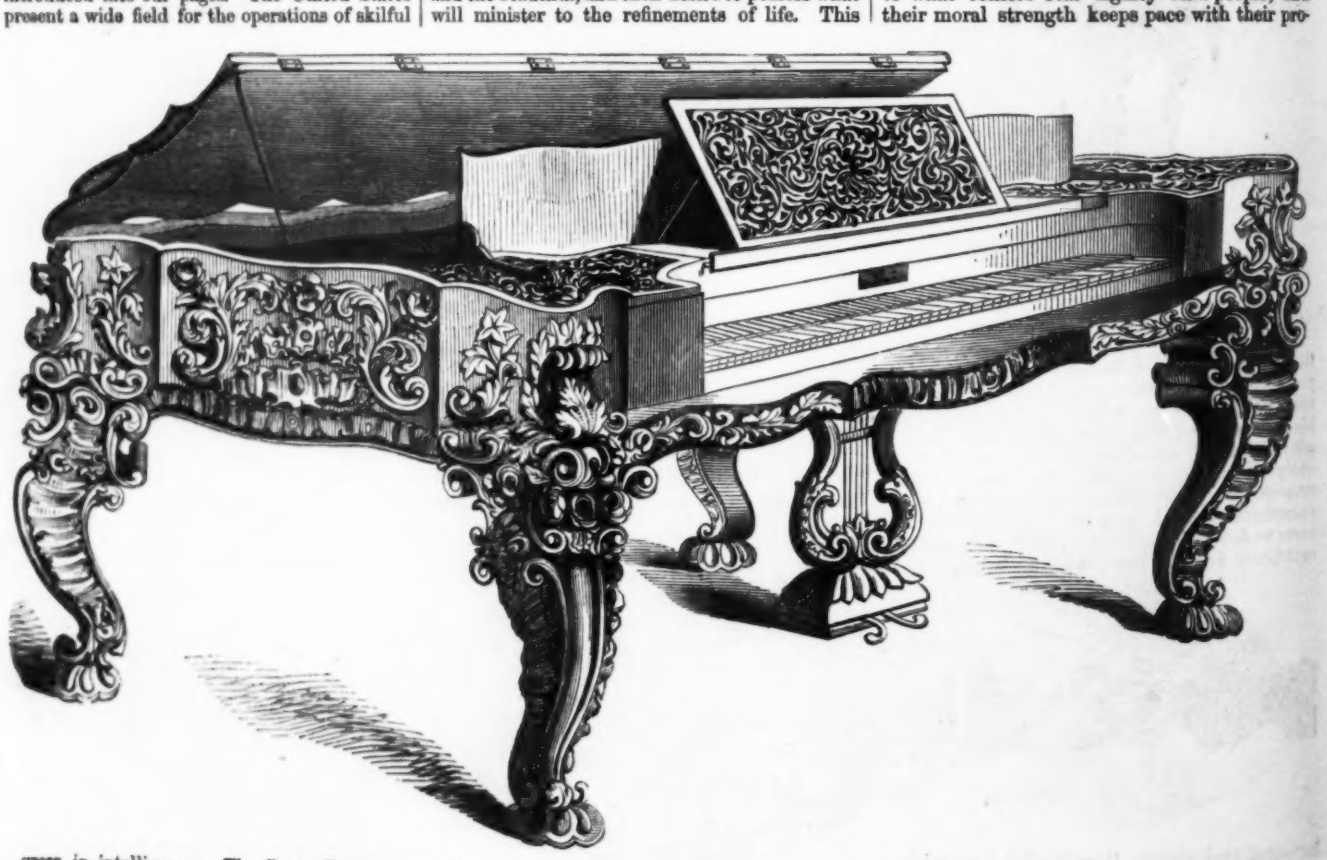


The two subjects commencing this page are contributed by M. PAILLARD, a bronze manufacturer of Paris. The first is a CLOCK of massive design, which, however, from its being pierced or open towards the bottom, loses much of the heaviness it would otherwise present. The dial is surmounted by a group of children playing with birds; they form a most pleasing picture. The other object is a GIRANDOLE, corresponding in style with the clock, but the child is at the base, and the birds are perched among the branches.



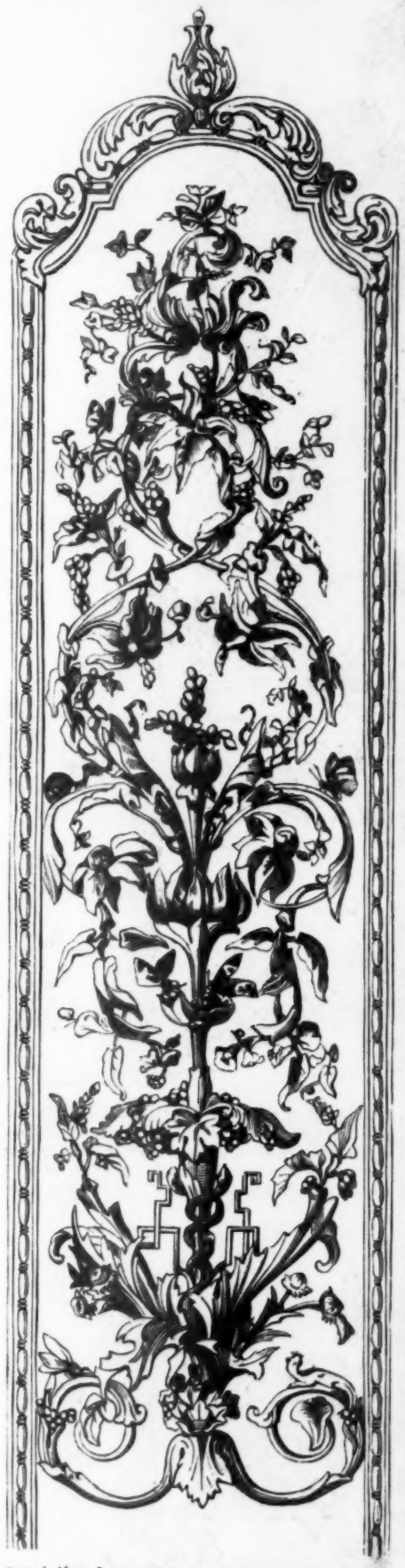


America, among her consignments of manufactured objects, contributes several worthy of being introduced into our pages. The United States present a wide field for the operations of skilful artisans in ornamental articles; as their wealth increases, so do also their taste for the elegant and the beautiful, and their desire to possess what will minister to the refinements of life. This is ever the case with nations, as they advance in intellectual power, and in the just appreciation of what confers real dignity on a people; and their moral strength keeps pace with their pro-



gress in intelligence. The PIANO-FORTE here introduced is designed and manufactured by Messrs. NUNN & CLARK, of New York. It is richly carved in rosewood, and the execution of the work is creditable to the skill and ingenuity of the workmen who have produced it.

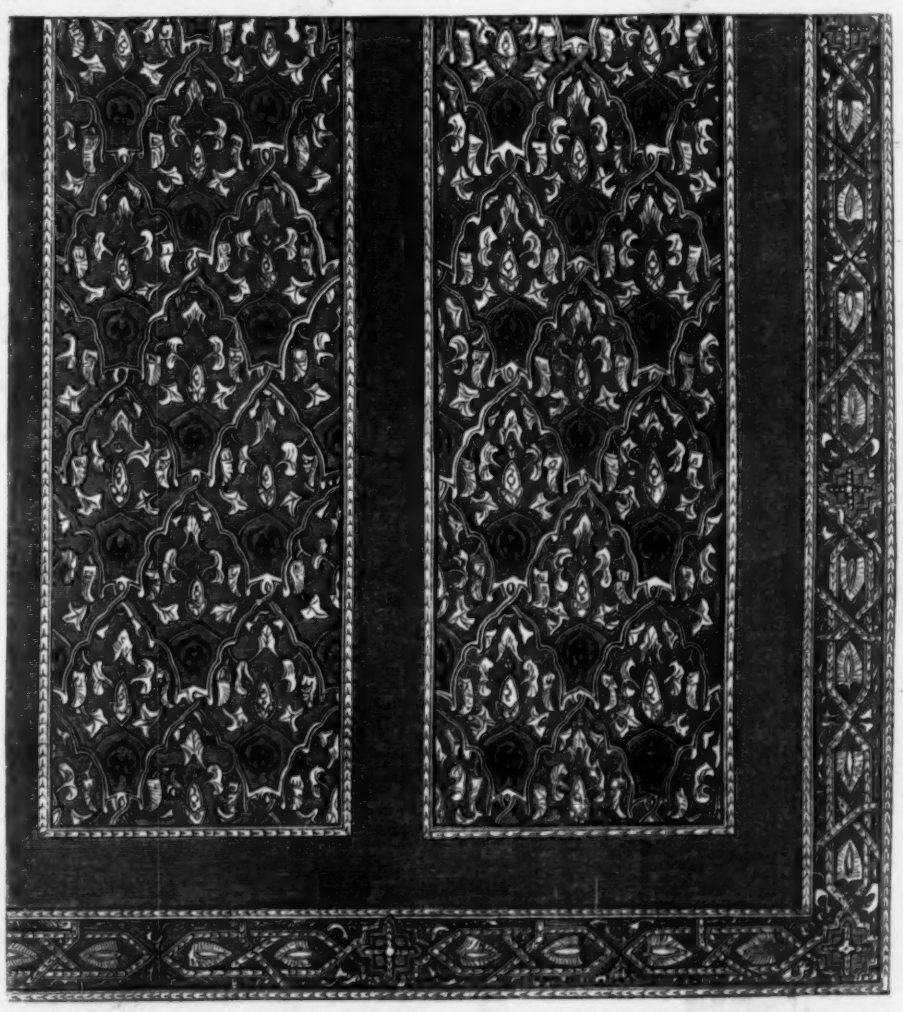
Messrs. Woollams, of London, exhibit a great variety of new and beautiful designs in paper-hangings, a branch of the industrial arts which has received much improvement during the last quarter of a century in England; perhaps we may safely assert that there is scarcely any one trade in which greater progress is visible. The



reputation for good design and tasteful colouring which the continental houses almost monopolised, is now abundantly shared by the home producer. and very deservedly, inasmuch as the character of each style, and the taste of each age, have been studied, and its most characteristic features



variety of style; the elongated panel, is a free translation of the best Italian period, when a Raffaelle did not disdain to devote his transcendant genius to the walls of a Loggia, and produce a style which has never been surpassed, must apply to our third example, in which the style of the decoration adopted in that far-famed building—the Alhambra—has been chosen, and



applied with success to the adornment of our walls. The series upon the present page are good examples of this fact, and exhibit much amid all the changes of fashion. The gorgeous taste of Persia has furnished the theme of the second of our series, the fanciful and brilliant hues of which are, of course, but to be guessed at without the aid of colour; the same remark re-produced with great success, and at a cost which enables the moderately-wealthy to rival the dearly-purchased luxuries of the East.

The visitor to the Great Exhibition may search in vain through the whole length and breadth of the vast edifice for works more truly beautiful of their class, than those contributed



by M. FROMENT-MEURICE, the eminent goldsmith and jewaller of Paris. There is a certain point



at which the productions of the industrial artisan, as we are accustomed to call every one engaged in handicraft, cease to be manufactures, and are entitled to be classed, absolutely, among works of Art; but we are too apt to draw the line of distinction between the artisan and the artist, where none, in truth, should exist. Thus, for instance, if one man sculptures a large figure or ornament in marble he is ranked with the latter; while, if another does a similar work on a diminutive scale, in some metal or in wood, he most frequently finds himself placed in no higher grade than the former, without any regard to the real excellence of the work that either may



have performed. This is an injustice of comparatively modern date; it was not practised centuries ago, when the respect due to art of all kinds was greater than it is now. It was not so much the "Perseus" of Cellini, that won that accomplished sculptor his rank, as his salvers, and his cups, his dagger-hilts and sword-handles, —these it was that made the artist. Wherever mind is brought to bear upon matter, so as to leave upon it the impress of genius, not mere



mechanical ingenuity, the result becomes entitled to the highest award that can be accorded to it. We would, therefore, in accordance with these preliminary remarks, claim for M. Fremont-Meurice, as also for many others whom we



could name, both British and foreign producers, that position which, in our judgment, they merit, and we feel assured that all who are able to appreciate art, must see in this and the following page, which contain engravings from



his contributions, that we are not arguing upon false premises. The first subject is an exquisitely wrought TOILET TABLE in silver, inlaid in parts with a kind of niello-work: it is intended as a present from the Legitimists of France to



the Duchess of Parma. The whole design of this object is singularly rich and beautiful; any description would be superfluous, as it sufficiently tells its own tale of the taste and well-directed study bestowed upon it. The engraving across the page at the bottom is from a BRACELET, of the early mediæval style; in a rich gothic frame-work are three compartments, containing, we



first page, the upper is an elegant little LOOKING GLASS, in an elegant silver frame, and the lower a CLASP of novel design. On this page the first two subjects are BROOCHES, with jewels in their centres, and the frame-work supported by





order. The CASKET is also to be found on the table; this, perhaps, is the finest of the works this eminent goldsmith exhibits; it would do

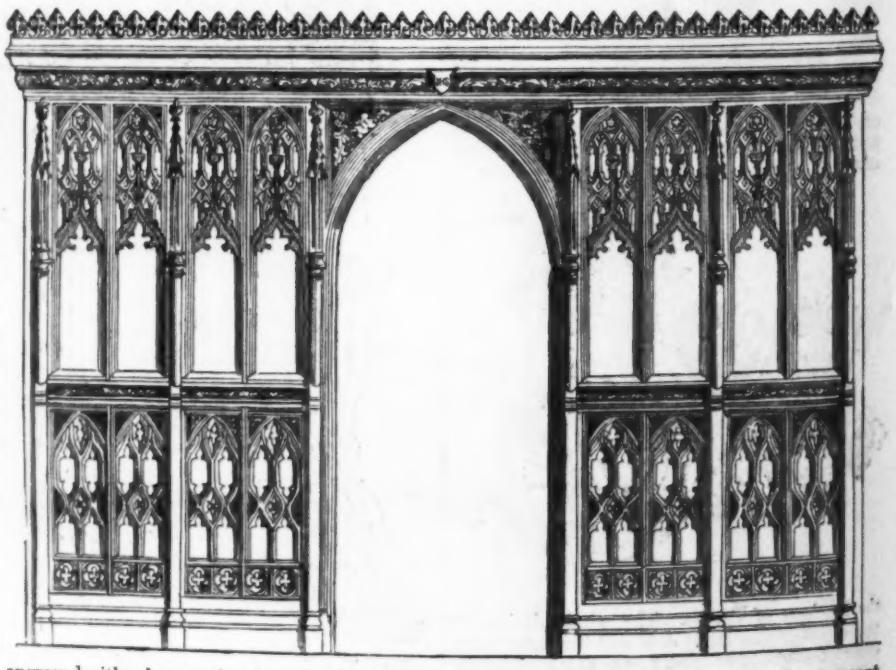
presume, representations of scenes in the life of St. Louis; the centre or chief one, seems to represent his death. Of the other two subjects in the winged figures: below these is another CLASP, in a similar style to the preceding. The JUG and SALVER, are the same, on an enlarged scale, as those seen on the table in the former page; they are full of elaborate workmanship of the highest honour to his renowned Florentine prototype, and France may well plume herself on her artistic skill when she sends forth such productions.

The following DESIGN, is intended to ornament the top of a box of sewed muslins or cambrics. It was designed by S. M'CLOY, of the Belfast School of Design, for Mr. M'Cracken, an extensive manufacturer in that town, and it obtained the first prize of two pounds given by Lord Dufferin at the recent exhibition of the works executed by the pupils of the above School. The convolvulus plant has suggested this very graceful pattern.



The BRACKET and SCREEN are among the contributions of the PATENT WOOD CARVING COMPANY, of London, whose operations are chiefly conducted by the aid of machinery. We have not adopted a uniformity of scale in the objects engraved, either here or elsewhere, for the original of the screen stands about sixteen feet high, occupying a conspicuous place near the transept, while the bracket measures about as many inches.





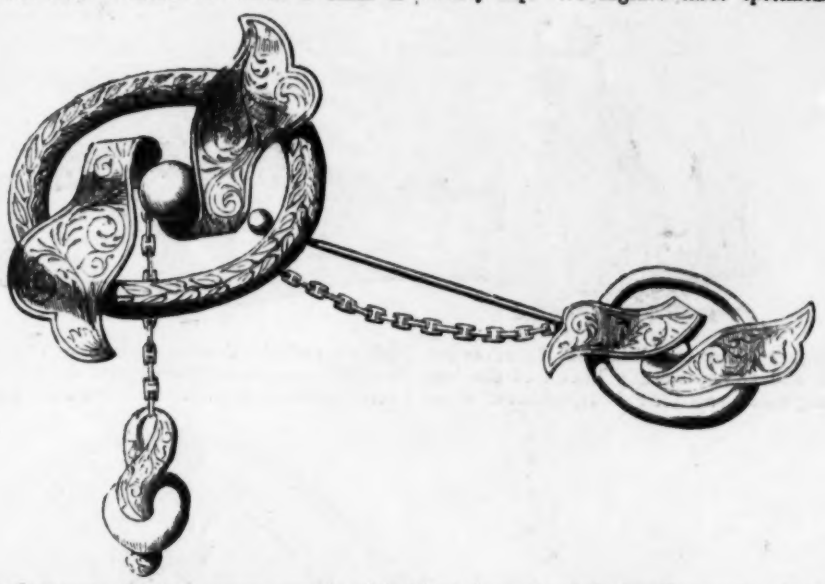
The works of Messrs. ELLIS & SON, of Exeter, to which we devote this page, exhibit a great



amount of taste, combined with much sensible utility, particularly in brooches, where the "patent safety chains" enable the wearer to use



them without fear of their becoming unfastened when once properly secured; the simplicity with which this desirable end is attained is one great merit of the invention: the point of the pin is received into a sheath to which a chain is attached, and this chain being drawn tight and passed through a notch, cannot by any possibility slip. We engrave three specimens of



these BROOCHES, the two upper ones in plain silver, the third a more expensive combination of gold and jewels, especially remarkable for the beauty of its setting, which is quite worthy of the best days of artistic jewellers-work. It is not only in productions of this kind that Messrs. Ellis command attention; the JEWEL-BOX, which forms the third of our series is very richly deco-



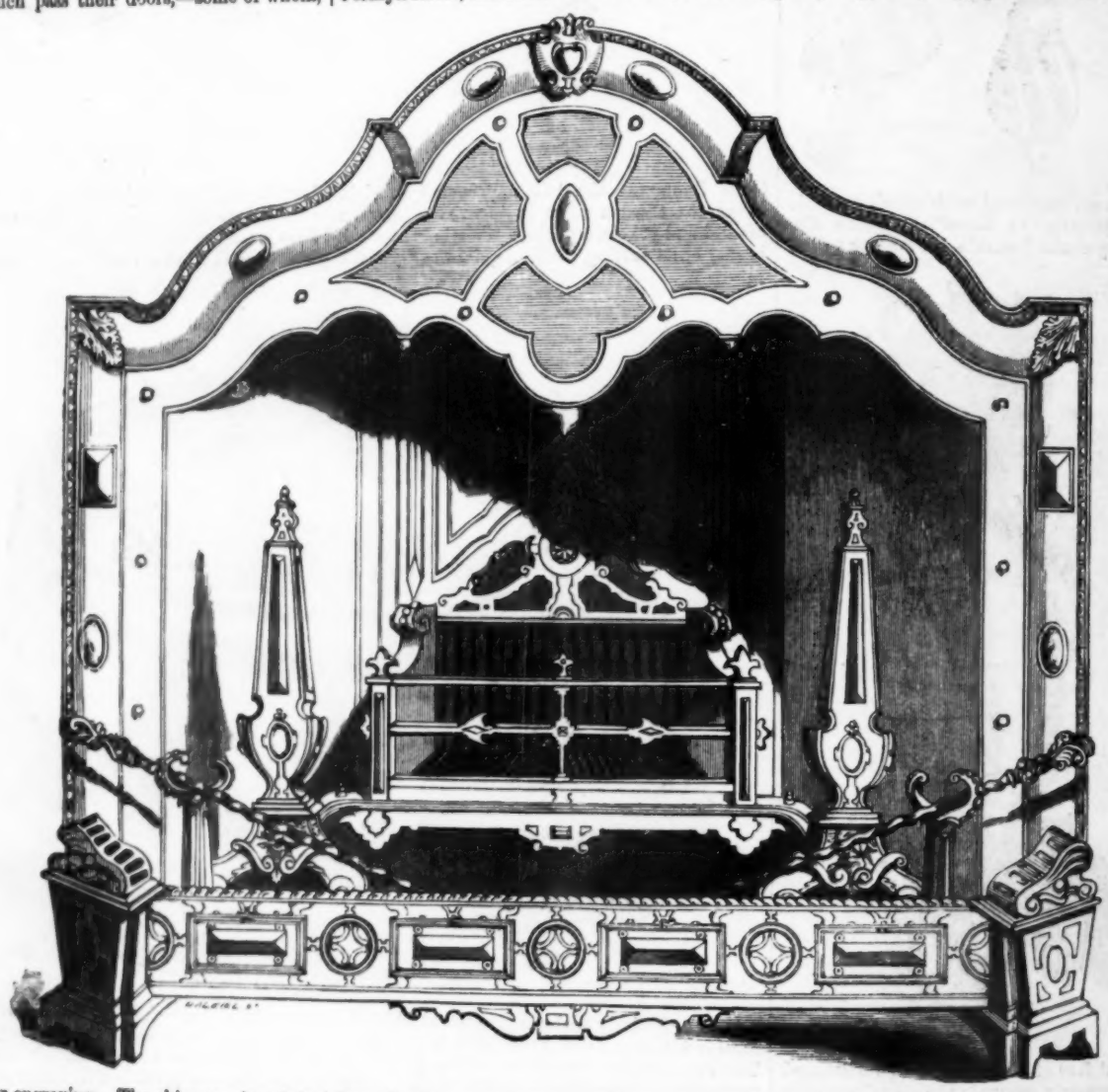
rated, particularly with filligree work, which we have it not in our power to exhibit in a woodcut. The FISH-KNIFE at the bottom of our page is remarkable for the applicability of the figures and ornament which enrich its surface, and adds another to the many proofs of well-directed study exhibited in all branches of modern British manufacture, and which was never so well developed as now.



We occupy this page with examples of the ability of a London house, in a branch of manufacture that has given high reputation to Sheffield, Rotherham, Birmingham, &c., and to which places we generally look for the supply of such articles. London is scarcely acknowledged as a manufacturing city, except for objects of furniture or luxury; for metallic works we expect to look elsewhere. Yet London contains



in its streets many establishments of much extent, skill, and power, scarcely known to the busy throng which pass their doors,—some of whom, using the articles there made, imagine they have been fabricated in provincial towns. Mr. PIERCE, of Jermyn-street, has contributed STOVES, FENDERS, and the appurtenances of the fire-place, of a very tasteful and yet sumptuous kind. The latter term may especially apply to the STOVE we have



selected for engraving. The chimney-piece is in marble of various delicate hues; the fender, fire-irons, and ornamental adjuncts to the grate, are formed of massive silver. This costly work is of large proportions, and has been executed for the Earl of Ellesmere. The FENDER at the head of the page is a graceful design, comprising figures and ornaments equally well disposed. The same remark will apply to the one



beneath, in which dogs and deer bound forth from enriched scroll-work of elaborate convolution. The brilliancy and beauty of these works entitle them to high praise. The combinations of polished steel, gilding, and marble, are altogether in the happiest style, and will uphold the reputation which the manufacturer has enjoyed for many years: there is no question that England stands unrivalled in this branch of art.

The engravings on this page are from CARPETS contributed by Messrs. TURBERVILLE SMITH, & Co., of London. It is very difficult to form anything like a correct notion of the richness and beauty of these fabrics, when the colours are represented only by graduated shades of black, but the patterns, however delineated, speak for themselves. In the first, we have only the fern-plant, one of the most graceful productions of



the woods and hedgerows, and, as seen, worked out in this carpet in shades of the liveliest green, nothing can be more ornamental. For the second pattern, the flower-garden seems to have been rifled of its gayest and choicest flowers, to furnish the designer with materials for his work, so much that it almost requires one well instructed in botany to make out a list of its contents; and yet there is nothing overdone, nor any absence



of the most elegant harmony. Therein lies the skill of the designer in bringing all his selections into one mass of beautiful colouring without offending the purest taste. We think it will be generally conceded that our best carpet-manufacturers have not come into the field of competition without being fully prepared for the contest. The carpets engraved on this page were designed for Messrs. Smith by Mr. E. T. Parris.

Messrs. H. Wilkinson & Co., of Sheffield, exhibit the Centre-Piece we here engrave; it is a clever combination of figures and foliage, standing on a pedestal of enriched character. The branches



for candles bend forward from the main stem with an easy lightness, and the glass dish in the



centre is of good form. "The Ionic Inkstand," in the Elizabethan style, is a simple but graceful necessary for the library table. The manufacturers uphold the high reputation they have acquired.

We have, ere this, found occasion, in our pages, to recommend to favourable notice the beautiful



"Illuminated Glass" of Mr. Kidd; that term has not been inaptly used by him as its designa-



tion. The most brilliant effects are produced by the ornaments being cut on the under side,



and filled with silvering, giving them the effect of embossing. Many of the forms are good.

China—"the central flowery Nation"—is



represented through the contributions of various

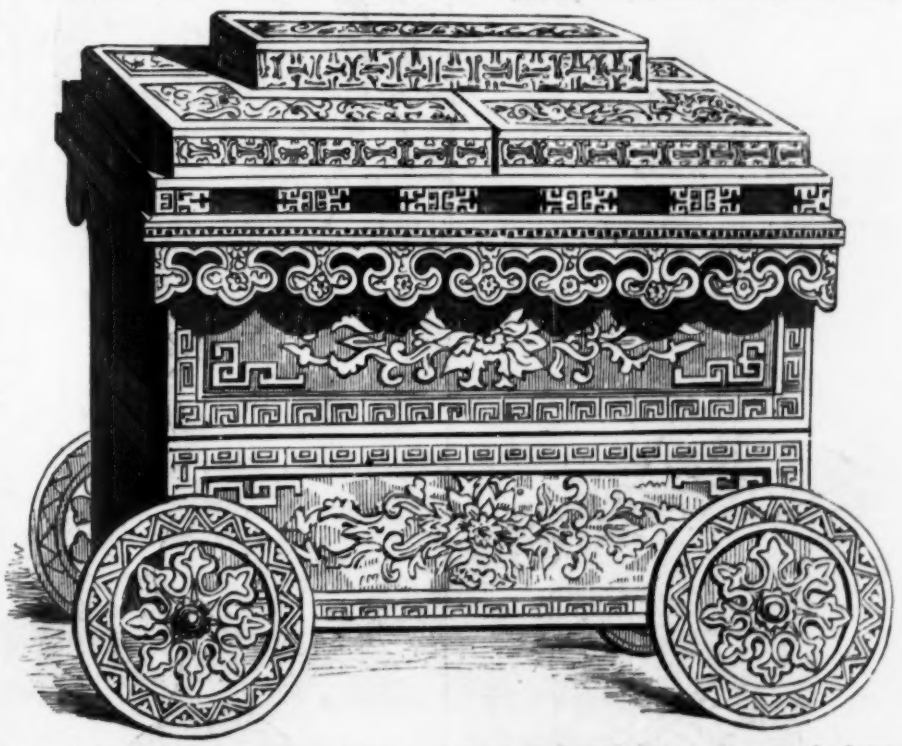


persons, chiefly European. By far the most important portions of the collection are sent by Messrs. Hewett & Co., of Fenchurch Street, and comprise a large quantity of articles remarkable for their value and beauty. The Ivory Basket which we engrave is an elegant example of taste,



and action predominates. With a little more ease in the flow of its lines it might be made an elegant and desirable addition to the boudoir of the European belle, reflecting the fair face as pleasantly as it now reflects the Crystal Palace.

The other articles on our page are contributed by Mrs. Christopher Rawson: the upper one is an elegant Cup cut in soap-stone, upon a foliated



stand of ebony; it is used as a medicine-cup. The entire design has much freedom and fancy, combined with the peculiar taste of the fabricant and the nature of the foliage. Beneath is a Japanese sweetmeat box on wheels; it is constructed of a red lacquered ware; the boxes being formed to fit into each other in a variety of shapes. The archaic taste of a peculiar nation, schooled into a certain precise tone of mind, is strikingly visible in all these works.

combined with the patience and care for which the Chinese workmen are celebrated. The Looking Glass, on its carved stand, has more freedom of design than we find in works coming from China, where mathematical precision in thought

The manufactory of Messrs. RICHARDSON, at Stourbridge, is chiefly famous for its productions in CRYSTAL GLASS, which they have carried to the utmost extent of brilliancy and purity. An examination of their contributions in decanters, wine-glasses, goblets, cream-bowls, butter-coolers, &c., will at once carry conviction that in this branch of the art England excels every other country of the world. Bohemia asserts, and probably maintains, its supremacy in the manufacture of coloured glass, but it cannot enter into competition with us as regards that which is colourless.



We are rapidly gaining upon them on their own ground, and it will be seen, by comparison, that,



of late years, we have so far studied forms and ornamentation as to have already far surpassed them in these most essential matters. There is one point which, in justice to Messrs. Richard-



son, we must not omit to notice: all the articles they have sent to the Exhibition are produced



by British workmen; so that whatever merit they possess, and it is unquestionably great, is



due to the taste and talent of our own countrymen: the principal designer and engraver in their establishment is Mr. W. J. Muckley. Among the objects emanating from this factory



seen in the Exhibition, and forming portions of



the contributions of other manufacturers, are the glass pillars and domes to the bronze and



other candle-lamps exhibited by Messrs. Blews & Son, of Birmingham, which are exceedingly

novel in style and rich in colour; of these we shall



engrave specimens. The two DECANTERS with which we commence our illustrations, are of the purest crystal; the lozenge-shape cuttings bring out the prismatic colours with exceeding brilliancy: the GOBLET at the head of the second column is elegant in form, and the introduction of the vine upon the cup, though not a novelty, is appropriate. The FRUIT DISH and STAND that follows is of ruby glass covered on flint, and then cut through, showing the two colours to great advantage. The WINE GLASS is very elaborately ornamented, and the stem, which looks a little heavy in the engraving, loses this appearance in the original object, by the style of the cutting, while it retains all its boldness. The next subject is a BUTTER DISH of crystal.



designed after the style of the antique. The VASE that follows is very elegant; it is manufactured in opal; the scroll and band at top and bottom are gilt; the flowers and fruit painted with vitrified enamel colours. The DECANTER completing



that page is most lustrous, and the lozenge-shaped cutting exceedingly bold. All the objects introduced in this page are of crystal of the purest kind; the beauty and variety of the cutting in the whole of these works cannot fail to secure to them unqualified admiration. The large group at the bottom consists of one of each articles in a set of glass for dessert purposes, consequently they are all of a similar pattern, except the CLARET JUG, which is cut in a similar style, but is somewhat varied in its decoration.







Messrs. LAMBERT & RAWLINGS, of London exhibit a variety of objects in the precious metals, adapted for useful and decorative pur



poses; such as soup tureens and stands, ruby glass cups with silver mountings, designed after the antique, all characterised by a taste ac-



quired by long years of experience. We have selected from their contributions a pair of massive WINE FLAGONS, each standing twenty-two inches high, and holding eleven quarts: they are richly chased and partly gilt, their style is antique, and they are hammered out of the plate. The next illustration is from a SALT CELLAR, the model of which is a Pegasus, or

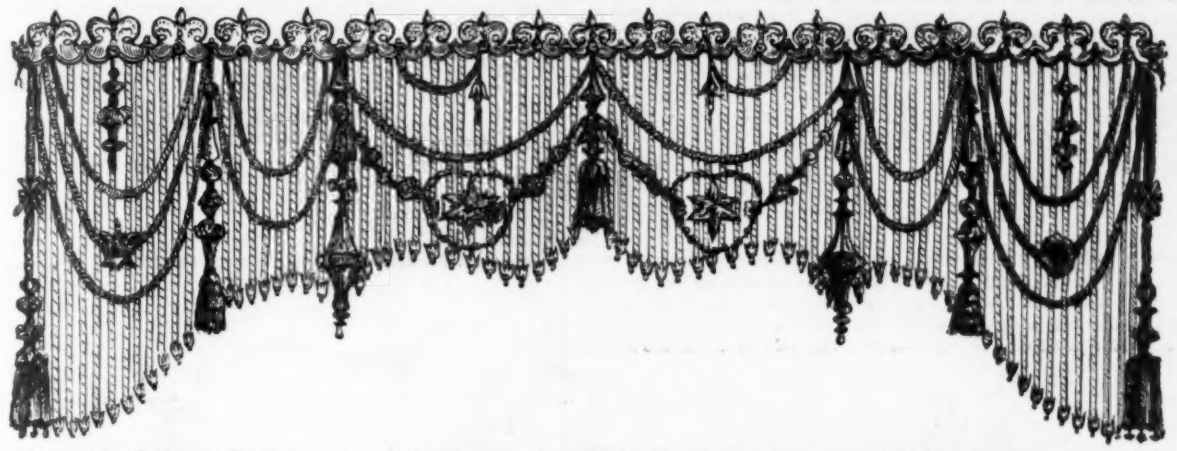


winged horse; and this is followed by an elaborately chased silver twelve-light CANDELABRUM and DESSERT CENTRE combined; its height is four feet, and its weight nearly twelve hundred



ounces; the design is appropriate to the Great Exhibition—Britannia, with the olive-branch of peace, is welcoming the representatives of the four quarters of the earth, heralded by Tritons.

The ornamental FRINGE for a window is the manufacture of Mr. R. BURGH, of London, who conducts an extensive business of this description; one of considerable importance, as connected with domestic furniture, and in which he finds ample room for the display of good taste.



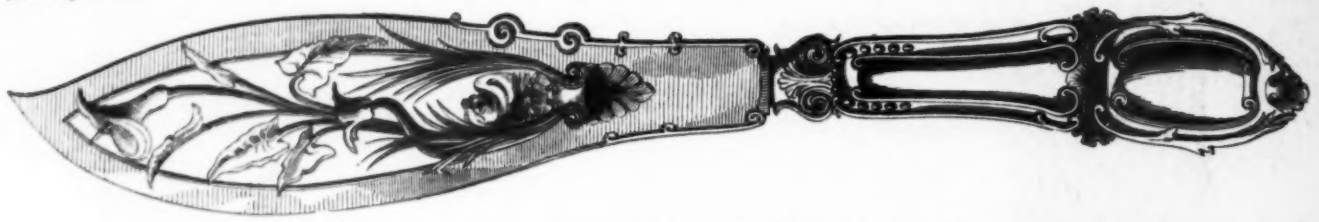
The annexed engraving is from a COUTEAU DE CHASSE, by M. DEVISME, of Paris; it is a beautifully decorated piece of workmanship. The handle is of carved ivory, the hilt of polished steel, chased, and the scabbard of dark steel ornaments on a grey ground. There are many elegant objects of this description by the French exhibitors, equally meritorious in character.



A CLOCK, manufactured by Mr. J. WALKER, of London, merits high commendation, from the truly elegant and artistic character of the design. The case is electro-gilt; the pedestal, of turquoise-blue glass, is surmounted by a group of figures, representing Britannia, in the robes of peace, directing attention to the progress made by Time and Science in the civilisation and happiness of the people of Great Britain; this is illustrated by a series of seven subjects, revolving, by the aid of machinery, in the base of the clock. The several parts of this work might be described at length; altogether, there are few more meritorious productions in the Exhibition.



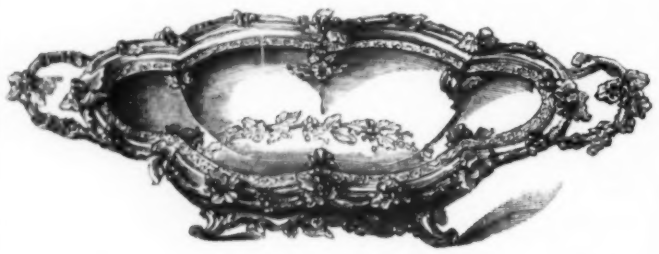
Birmingham has recently made great progress in the production of the better sort of plated and silver manufactures, so much so, indeed, as to have become a formidable rival to Sheffield, a town whose supremacy in this department of business was, till now, indisputable; however,



there is ample room for the manufacturers of both these important places to display their ingenuity and skill to the best advantage, and so contend for the palm of excellence. We engrave on this page some of the works contributed by the establishment of Messrs. PRIME & SON, of Birmingham. The first subject represents a BUTTER-KNIFE; the handle is in the Italian



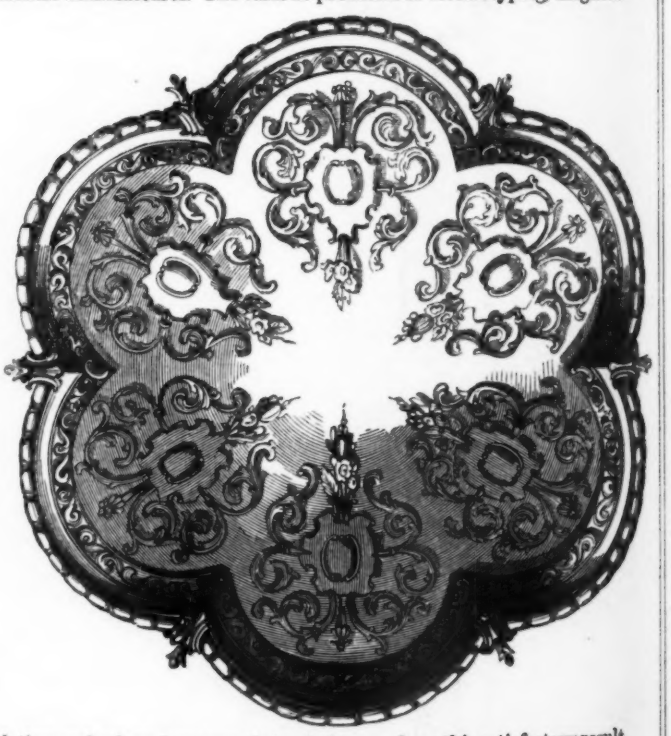
style, and the blade is ornamented with an open floriated pattern. The LIQUOR STAND that follows offers considerable novelty in its design, which shows the utmost harmony in the ornamentation of its several component parts. To this succeeds a CAKE BASKET, the form of which is decidedly good, and the chasing in excellent taste. The TOAST RACK shows also a



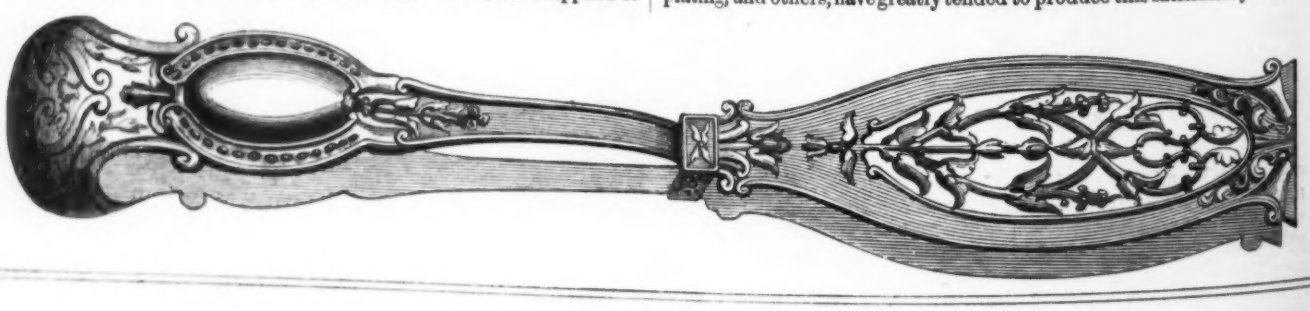
very meritorious design; and the TRAY underneath it is equally entitled to commendation. Lastly, the ASPARAGUS TONGS, which complete the page, are sufficiently enriched with ornament to render them an elegant appendage to the dinner-table. We believe that all these manufactures are executed in magneto-plated silver. The results of scientific research, when applied to the industrial arts, are in nothing more manifest than when seen in



metallic manufactures. The various processes of electrotyping, magneto-



plating, and others, have greatly tended to produce this satisfactory result.

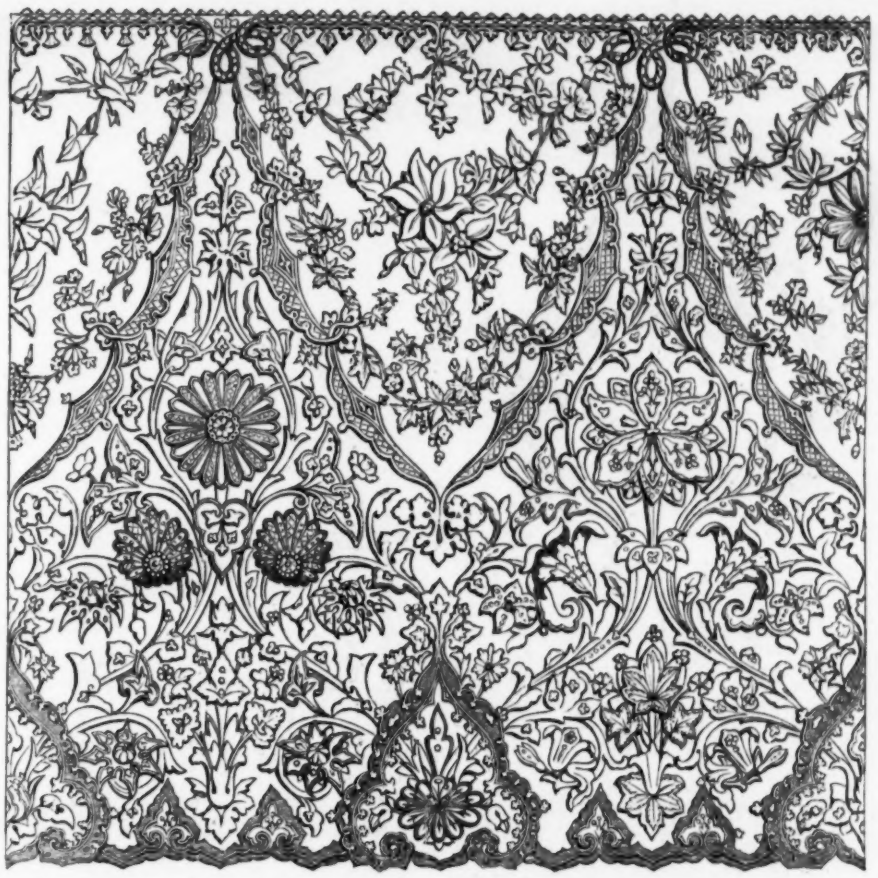


Messrs. HORNE, ALLEN, & Co., of London, among other examples of PAPER-HANGING, exhibit the panelling, a portion of which we engrave. A richly-composed group of flowers and foliage runs round the entire design, which is executed with much care and precision, and exhibits considerable taste in the arrangement of colours. Floral decoration is exceedingly well applied to works

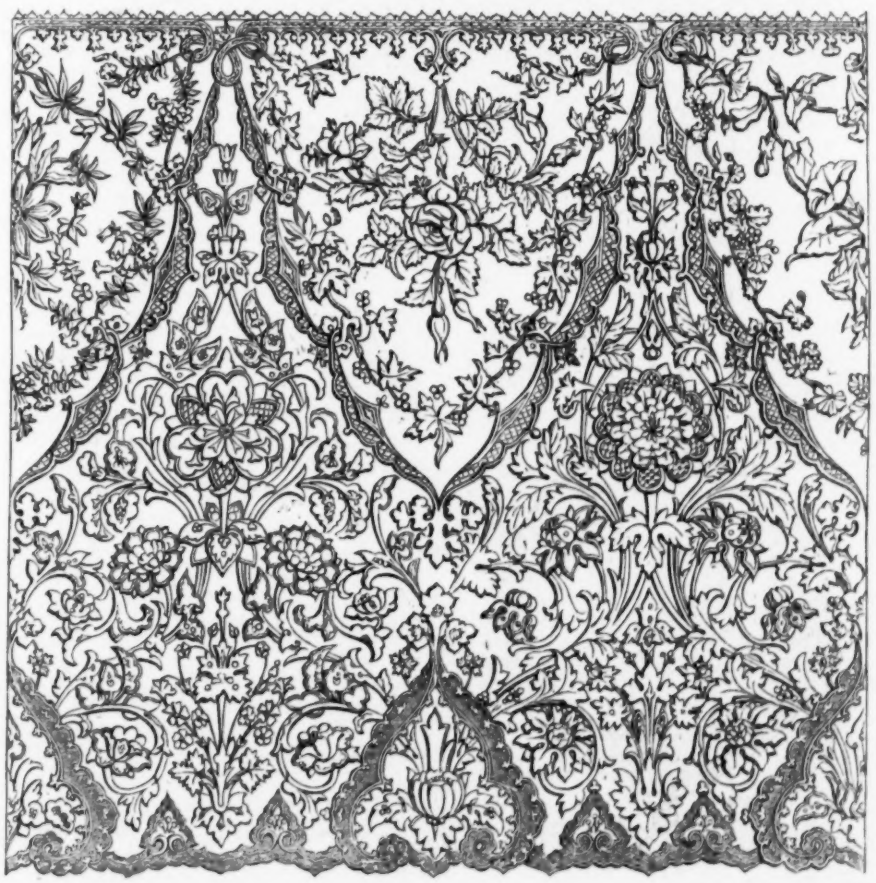


of this class, and when carefully studied, and truthfully rendered, is more gratifying to the eye than any other style of border ornament.

In our report of the recent exhibition of the works from the Government Schools of Design, at Marlborough House, published in the April number of the *Art-Journal*, we noticed the important fact of the utility of such schools for artistic education, which rendered it unnecessary



for the British manufacturer to call in foreign aid. This was vividly exemplified in the instance of Mrs. TREADWIN, of Exeter, an eminent lace-manufacturer, who had prepared for a continental



journey to procure designs. Fortunately, she first visited Somerset House, when the design for a LACE FLOUNCE was made the subject of a competition among the students. The successful design was by Mr. C. P. Slocombe, which has since been worked out, and is here engraved.

The two BAROMETERS occupying this column are manufactured by Messrs. GRAY & KEEN, of Liverpool. The cases are made of English



walnut wood. The first is of Gothic form, and has an elaborated dial plate, in which the architecture of the florid style is represented. The




second was designed for the "Sailors' Home," in Liverpool; it is a fac-simile of a patent anchor, the flukes of which support the ornamental disc.

The two IRON BEDSTEADS, introduced on this page, are from the establishment of Messrs. PEYTON & HARLOW, of Birmingham and London, very extensive manufacturers of these articles of domestic furniture, the use of which has, within the last few years, become very general, even in



houses where we would, possibly, least expect to find them. The great points which should be aimed at in the manufacture of these bedsteads are lightness and elegance, in almost direct opposition to those of French make, where solidity is chiefly required. This variation arises from the difference of construction in the two styles, and the adoption of hangings, or



curtains, with us, which our continental neighbours seldom or never use. The productions of Messrs. Peyton & Harlow are most excellent of their kind, and excellent examples of metal work.

In the course of our continental tour last year, undertaken for the purpose of ascertaining what preparations were making there for this



year's Great Exhibition, we visited the extensive establishment of M. CAPPELLMANS, at Brussels, and, in the course of our report, made an inci-



dental mention of his varied and important manufactory, which is devoted not only to com-



mon earthenware and pottery, but to porcelain of a better kind, and to glass work, in plain



sheets, or in "*verres filigraines*," rivalling in beauty the ancient Venetian works. Among the common pottery we discovered imitations of popular English forms, and, among the plates,



filled with examples of the CHINA and EARTHENWARE contributed by M. Cappellmans. The large



characterised the pottery of the Low Countries two centuries since. The FRUIT-BASKET at the

our old friend, the much-patronised and much-abused "willow pattern." The present page is

VASE is of very fanciful design, exhibiting much of the peculiar and somewhat whimsical taste which

foot of the page, with its supporting angels, is a very graceful and elegant work of its class.

The CHIMNEY-POTS, in the Tudor style, are manufactured



by Messrs. H. DOULTON & Co.,



of Lambeth, who also con-

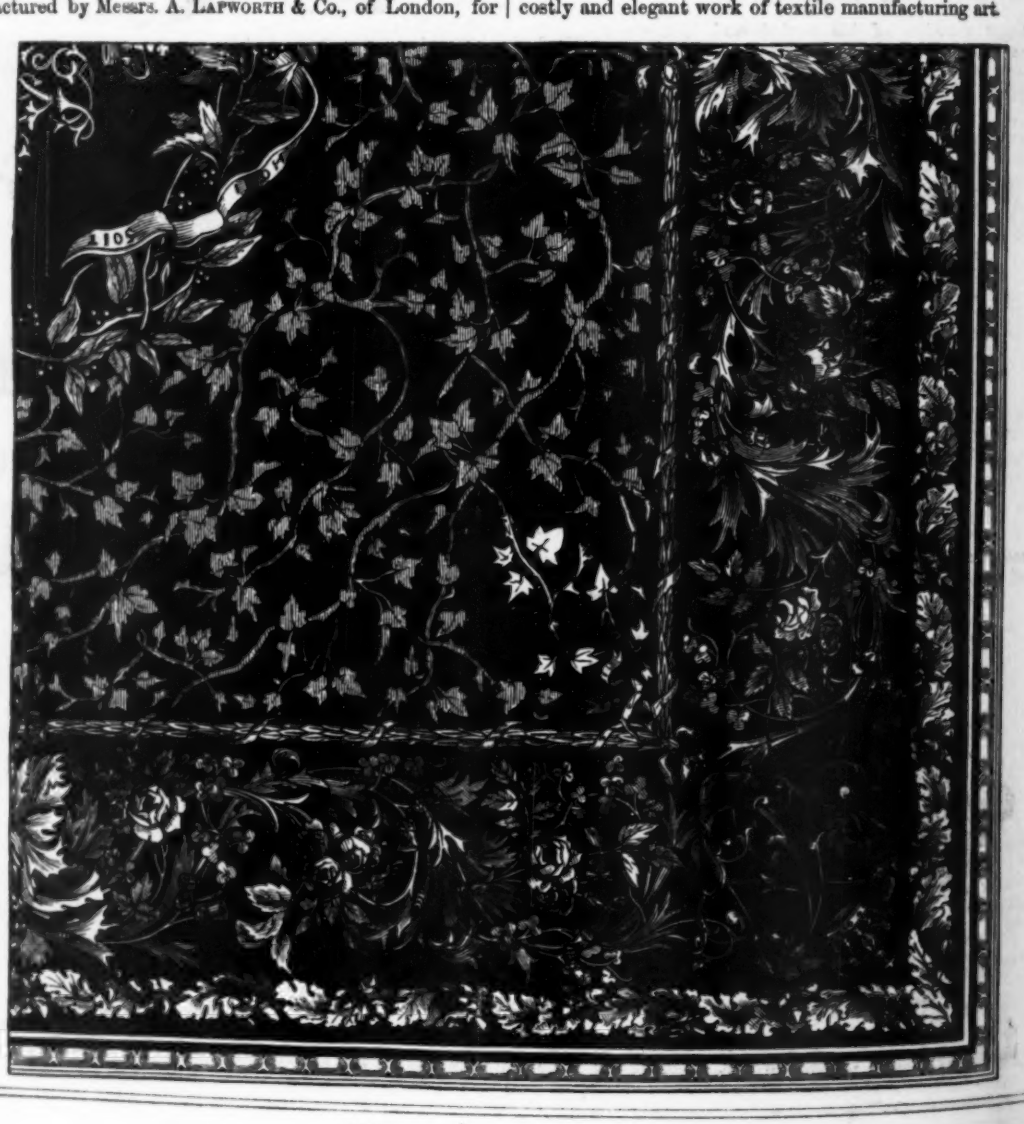


tributed the terra cotta vases engraved on a former page.

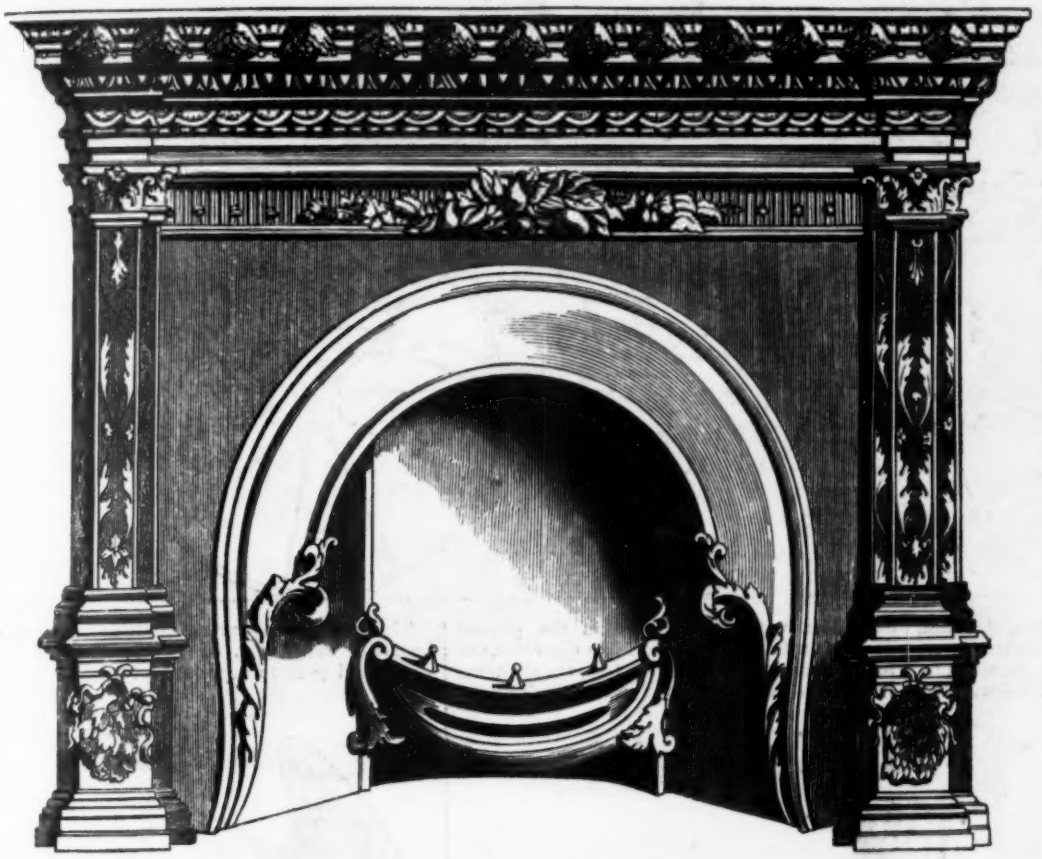
The model of a group of a Scottish deer-hunter and his dogs, is by H. M'CARTHY, of London. It is a spirited performance, well composed, and does credit to the designer. It is executed in silver for ornamental purposes.

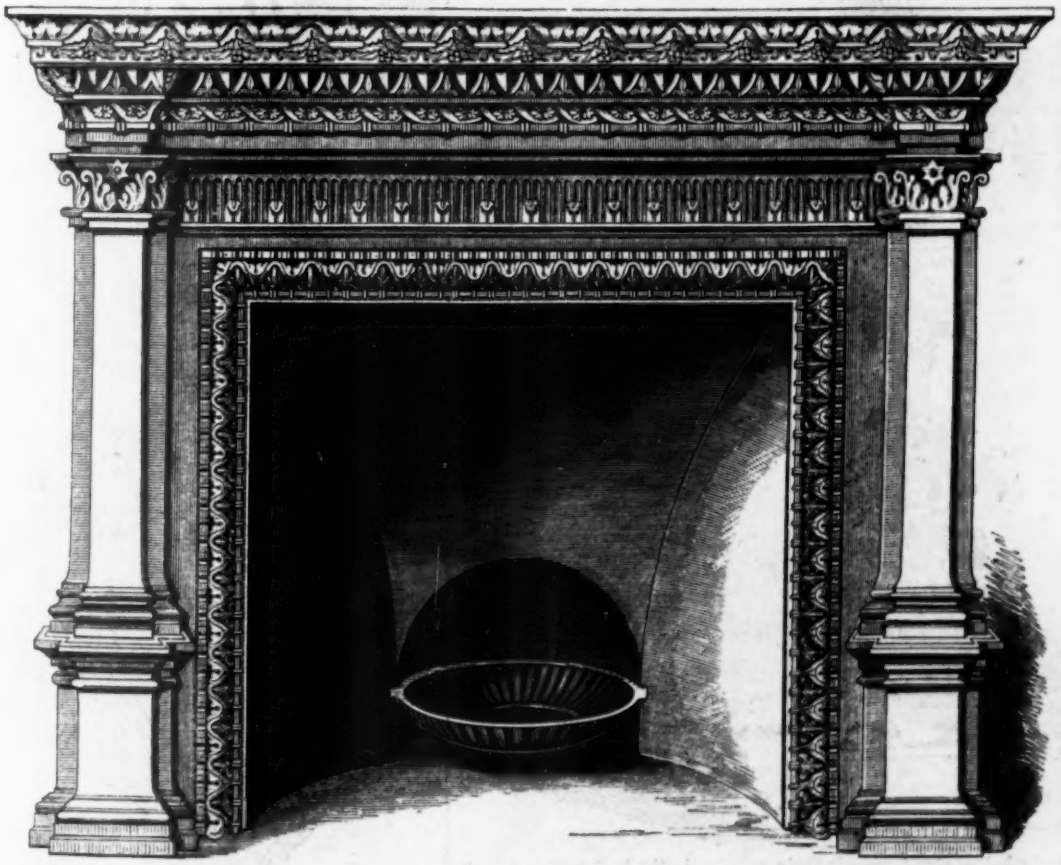


The CARPET is engraved from a portion of one manufactured by Messrs. A. LAPWORTH & Co., of London, for the state drawing-room of Buckingham Palace; it is a costly and elegant work of textile manufacturing art.



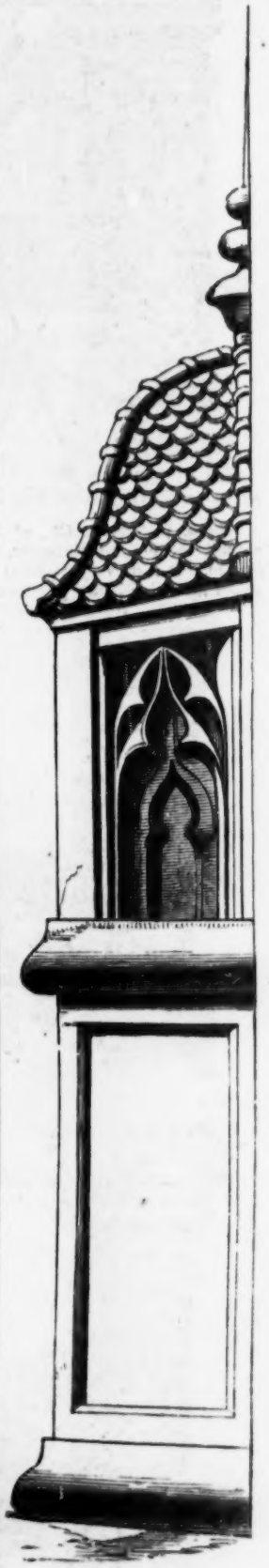
The two FIRE-PLACES are excellent examples of the manufactures of Messrs. ROBERTSON, CARR, & STEEL, of Sheffield, a firm conducting a most extensive business in that town. The latter of the two must attract attention from the novel construction of the fire-basket, which seems of a form calculated to hold a large body of combustibles, as well as to throw out very considerable heat; the fire-basket of the other is of a more familiar form. The ornamental parts of both are unexceptionable in design and of highly enriched patterns; the whole seems to combine the double purpose of chimney-piece and stove. On looking at such works of manufacturing





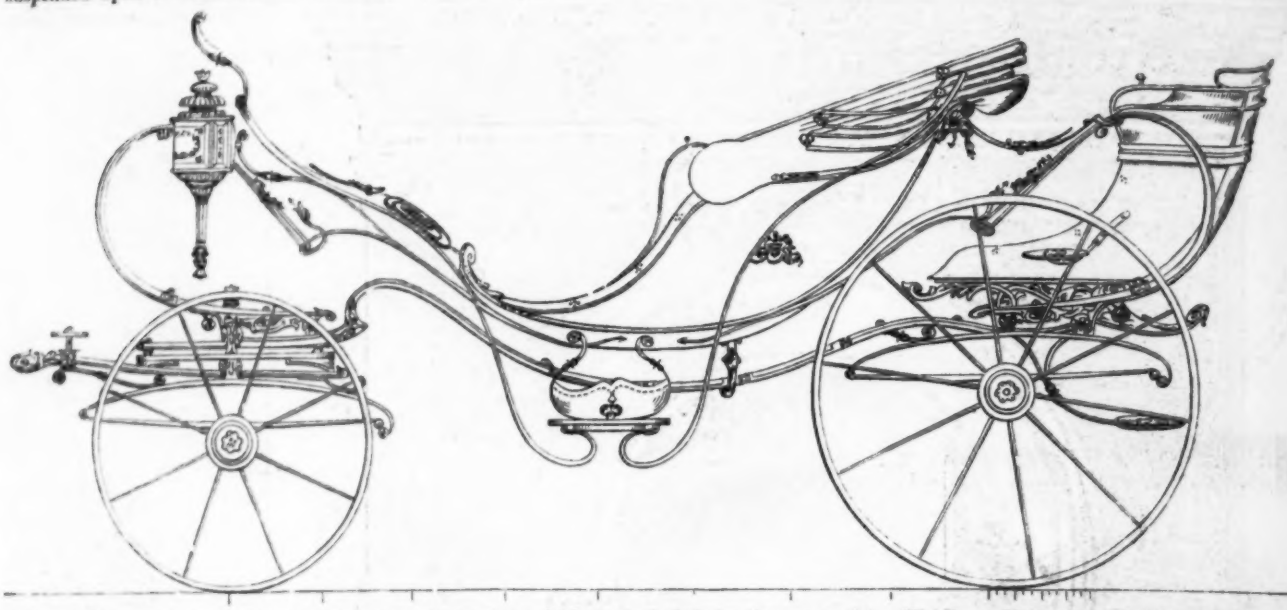
Art as these, we are sometimes induced to institute a comparison between them and the famous "Dutch tiled fire-places," the glory of our forefathers; we scarcely need add our opinion as to which are the most esteemed. Although our examples are somewhat similar, the productions of Messrs. Robertson & Co. are very varied.

The engraving on this column is from a portion of a SUMMER-HOUSE, made of zinc; it is from the manufactory of M. DEYDIER, of Vaugirard, near Paris.



His establishment is on a very extensive scale, producing a large variety of articles, of a similar description to those we generally find wrought in other ordinary metals.

We may certainly compliment Messrs. SILK & BROWN, of London, on their very elegant park PHAETON, engraved on this page. It is suspended upon a "swan-necked" carriage, on C and under springs, the whole exhibiting a study of graceful lines and curves. The body panels are painted a rich emerald-green colour, of a dark shade; the carriage and wheels a pale primrose, delicately picked out with green and red. The inside of the phaeton is trimmed in a rich but chaste manner, with green and white velvet lace: the mountings are all of silver.



Messrs. HOOPER & Co., of Boston, America, exhibit the elegant EPERGNE, which is here engraved. It is of very tasteful design, and possesses much brilliancy of effect. The amount of decoration which is included in the general design, is neither too sparing in its character, nor too profuse; the vine and its fruit are clustered around the base, or depend gracefully from the



branches, and the infant bacchanals below give life to the composition. The works of Messrs. Hooper are among the most attractive of those exhibited by their fellow-countrymen, both as regards their position in the building, and their general excellence. They deserve the approbation they obtain, and do the manufacturers much credit for the skill manifested in their production.

The Baron MAROCHETTI exhibits an emblematic figure of the ANGEL OF SLEEP, with bat-like wings, and gesture expressive of silence. It is



designed to be placed above the doors of a mausoleum, for which it is a suitable emblem.

A VASE, or fruit-cup, manufactured and exhibited by Messrs. J. WAGNER & SON, distinguished artists of Berlin, is an exquisite example of metallic sculpture. The various figures are admirably modelled, and the ornamentation is altogether in the best taste. It is executed in oxidised silver.



The piece of SILK represented in the annexed engraving is manufactured and exhibited by Messrs. STONE & KEMP, of Spitalfields, who are noted for associating art with their productions. There is evidence of this in the design before us, which, we believe, emanated from the School of Design in the locality referred to. It is satisfactory to find manufacturers avail themselves of the assistance of such institutions.



The circular engraving which appears underneath is from a TABLE-TOP, forming a portion of

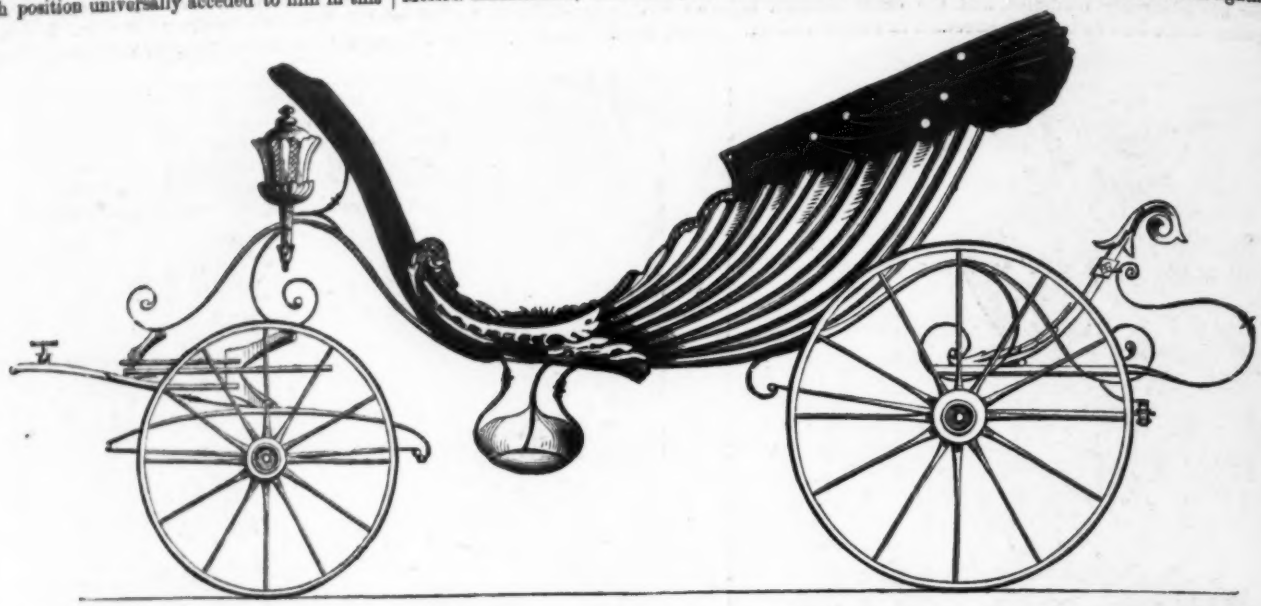


the costly and attractive contributions from the Austrian dominions. The table is manufactured by M. KARL LEISTLER, of Vienna; it is inlaid with various woods, arranged in a novel pattern.

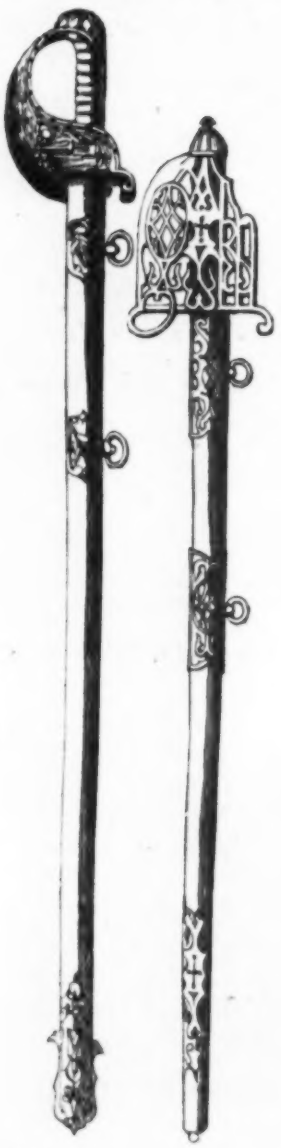
From among the variety of objects manufactured and exhibited by B. SCHREGER, of Darmstadt, we have selected a PAPER-WEIGHT, which represents a boar-hunt, placed not very appropriately, but yet ornamentally, upon a base designed like a foot-stool in a scroll frame-work.



The English carriage-builder still maintains, in his various contributions to the Exhibition, the high position universally acceded to him in this branch of industrial art. We engrave here a most elegant PARK PHÆTON, manufactured by Messrs. HALLMARKE, ALDEBERT, & HALLMARKE, of London. The body of the carriage has a form similar to that of the nautilus shell; and the vehicle, altogether, is remarkable for its lightness.



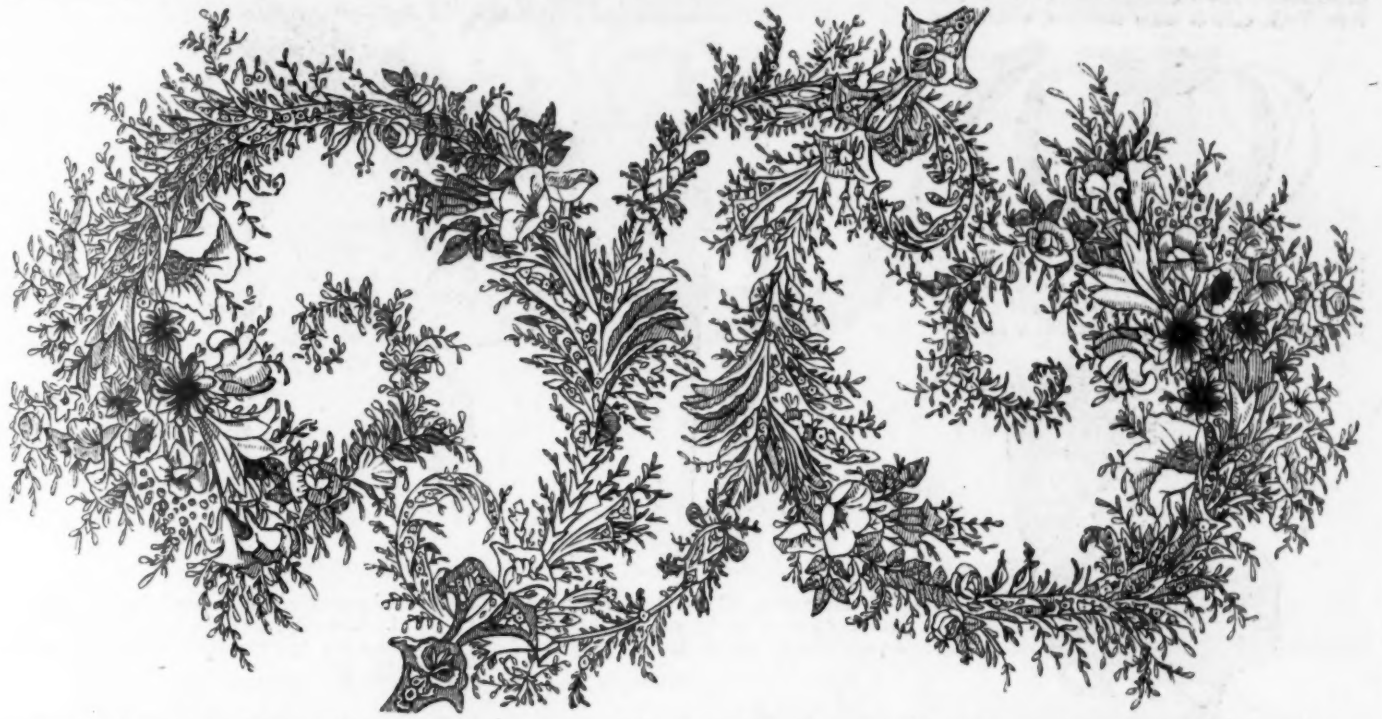
The two SWORDS on this column are the manufacture of Messrs. REEVES, GREAVES, & Co., of Birmingham. The longer one is an officer's FIELD-SWORD; the hilt and mounting of the scabbard are richly chased and gilt. The other is a Highland CLAYMORE, of good, yet elaborate, workmanship.



The BOOK-COVERS of Madame GRUEL, of Paris, are so truly artistic in design and execution, that we feel no apology need be offered for introducing another of them into our pages. This, like the preceding, is carved either in ivory or box-wood. The centre of the design shows the Virgin, crowned; the surrounding ornamentation exhibits a kind of trellis-work, partially covered.



Messrs. TOWLER, CAMPIN, & Co., of Norwich, exhibit some of the exquisite textile fabrics which have given character and reputation to that ancient city. A magnificent fillover scarf with a silk ground, is one of their contributions. It measures four yards in length, and two in width. The sobriety of colour which prevails in these elaborate productions is a proof of the good taste of the manufacturers. We engrave



the centre of one of the SHAWLS, which is but a small portion of the whole, the entire pattern being of the most intricate design, which it would be utterly impossible, adequately, to represent in our pages; it is like exhibiting a leaf from a tree,—but, as that is enough for a botanist to determine its character, so our cut may be received as an assurance of the taste which characterises these beautiful articles of female dress.



The group, in marble, of VENUS AND CUPID, life-size, is by Mr. E. DAVIS, of London. The subject is one that has engaged the sculptor and painter of almost every age, so that it seems impossible to invest it with any sentiment or action approaching to novelty. Mr. Davis has represented Cupid interceding with his mother for his bow, which Venus appears unwilling to place in his hands. The two figures are exceedingly well modelled, and arranged with much grace.



The CANDELABRUM, to hold nine lights, is exhibited by Mr. G. BROWN, of London, an extensive manufacturer of composition articles. It stands eight feet high, and is manufactured in wood and *carton-pierre*, gilded to imitate or-molu.

America has long been noted for the luxurious easiness of its chairs, which combine in themselves all the means of gratification a Sybarite could wish. The AMERICAN CHAIR COMPANY, of New York, exhibit some novelties, which even



increase the luxury and convenience of this necessary article of furniture; instead of the ordinary legs conjoined to each angle of the seat, they combine to support a stem, as in ordinary

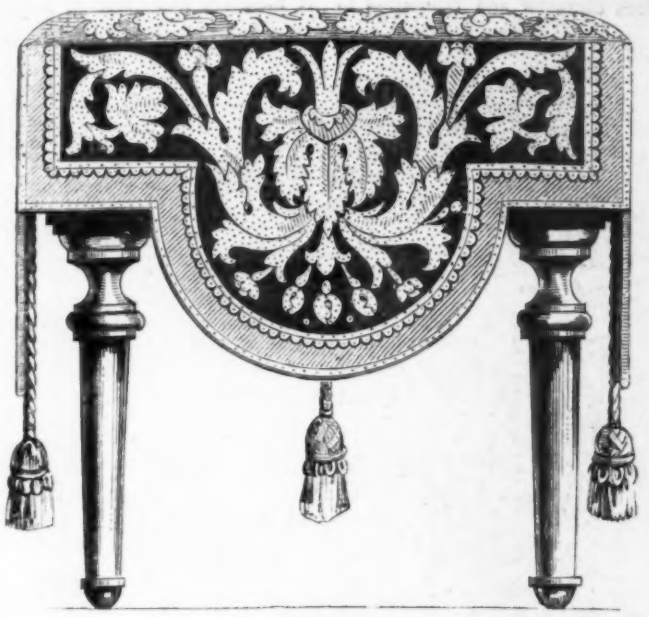


music-stools, between which and the seat the SPRING is inserted; this we exhibit in our first cut. It will allow of the greatest weight and freest motion on all sides; the seat is also made



to revolve on its axis. The design and fittings of these chairs are equally good and elegant, and certainly we have never tested a more easy and commodious article of household furniture.

The TABLE-COVER engraved below is exhibited by Mdlle. HUNSON & Co., of Paris, from a design by M. Clerget. It is worked in wools and silks of various rich colours and shades, well selected.

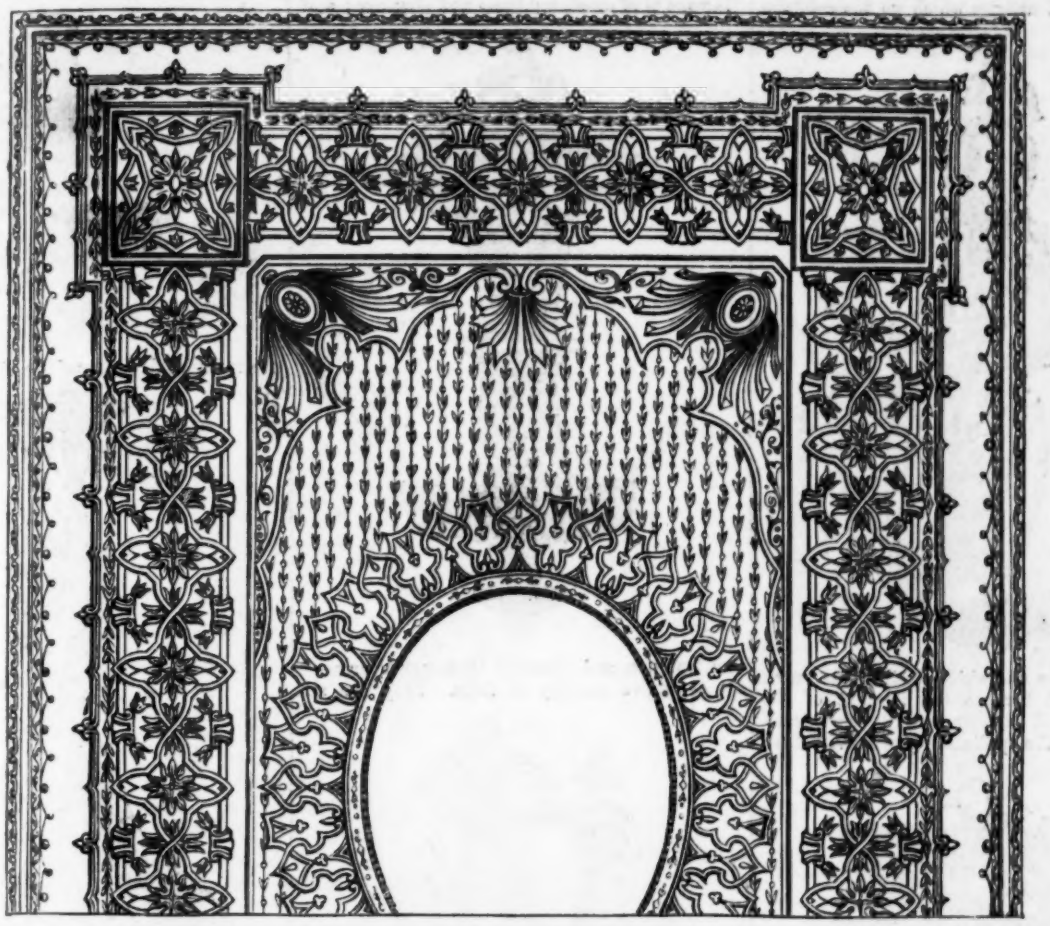


M. DETOUCHE, of Paris, a most extensive manufacturer of clocks and watches, exhibits a superb CLOCK, which is the subject of the annexed engraving; it is manufactured of bronze, gilded. The design of the base is exceedingly bold, and the figures introduced have a purpose



beyond mere ornament, they are pointing upwards to indicate the flight of time. The upper part of the clock shows much elegant and elaborate decoration arranged in unquestionable taste.

The first engraving on this page is from the COVER OF A BIBLE, bound and exhibited by Mr. A. TARRANT, of London. It is an elaborate specimen of the art of book-binding; the ornament is beautiful in design, skilfully worked out, and is highly suggestive for other purposes.



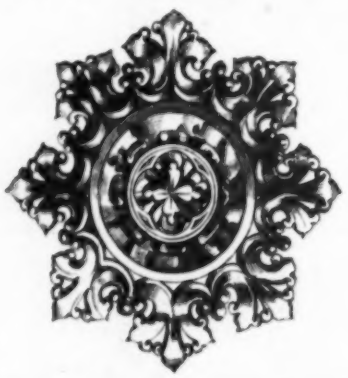
The CARPET is from the manufactory of Messrs. TEMPLETON & Co., of Glasgow, of whose contributions we have given examples in a former page of our Catalogue. We have never seen any fabric of this description richer and more elegant than this: the pattern is full of "subject," displayed with exceeding taste and judgment,—groups and wreaths of flowers, scrolls, and border-ornaments, presenting a combination of beautiful forms.



Messrs. Simcox & Pemberton, of Birmingham, contribute many admirable specimens of the variety of useful articles which go towards the



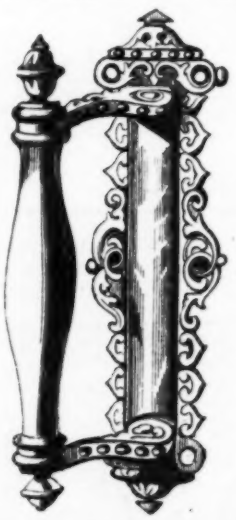
fittings of a house, and which, until of late years, were considered beneath the thought of the artistic designer. The Curtain-Band is an excellent sample of the applicability of floral nature



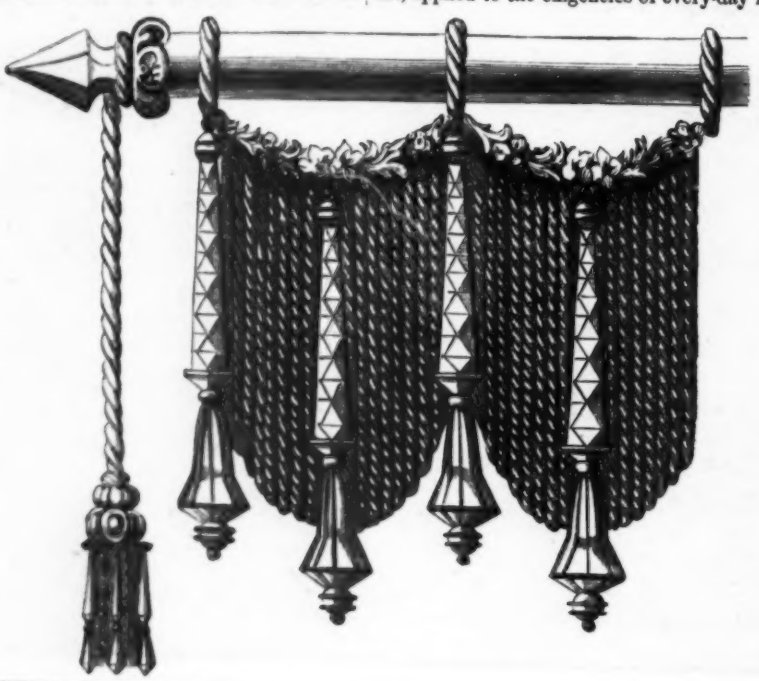
to ornamental art; the Bell-Pull, which succeeds, may be also traced to the same fertile source of decoration, as modified by the particular taste of the architect. An Elizabethan Curtain-Band succeeds, and shows how well the character of internal decoration of any period may now be carried out in all minor accessories. The Door-Handle is of much lightness and elegance; and



the Cornice and Curtain Ornaments present an attractive novelty of form. They are all



highly favourable examples of manufacturing art, applied to the exigencies of every-day life.



M. Gille, of Paris, contributes the porcelain works engraved in our present column, which



are remarkable for novelty and taste. The handle



of the Jug is ingeniously formed of a lizard.



The Toilet-bottle is in the elegant taste of the East. The Vase is that of the old Venetians.

The two objects which occupy this column are from the contributions of M. La Hoche, of Paris, who is eminent for the taste he invariably displays in the manufacture of porcelain clocks, and what are termed articles of *virtu*. Indeed, it may be said that his reputation in these departments of manufacturing art is second to none in the French metropolis. The first of



our selections is a very elegant Clock, which appears in a vase-like form. The figures are designed with much grace and playfulness of action; the pediment is tastefully decorated with flowers, and the vase, of dark blue porcelain, equals the finest Dresden. The Wine-



Cooler, of light blue porcelain, is another work of great artistic beauty. We cannot speak too highly of the productions of this manufacturer. We are well acquainted with his establishment in Paris, which is full of admirable works, arranged for show in the most attractive manner.

The National Manufactory established at Beauvais is represented by a series of works in tapestry for chairs, sofas, screens, and carpets. The extreme beauty of these productions is worthy of attention, particularly the skilful arrangement of colour they present, which,



though vivid, is so exquisitely toned as to be most grateful to the eye. The woodwork of the furniture is by M. Duval, one of the most famed of the Paris upholsterers, and who is specially appointed to mount all the tapestries issued from the National Manufactory, as well as to



superintend other government work. The ornamentation he has executed with much perfection of finish, combining boldness of form with delicacy of handling, the whole being characterised by good taste. We select a Chair and a Screen as examples of these national works.

The manufactures in PAPIER-MÂCHÉ, of Messrs.



M'CULLUM & HODGSON, of Birmingham, deservedly



stand in high repute. Their productions in this light and elegant material are characterised by excellent design and great richness in the variety of colours introduced. We engrave on this page a number of these useful and ornamental objects,



which it is unnecessary to particularise, as they sufficiently explain their own application. The TABLE is especially unique in its ornament, and the CABINET is most elaborately decorated. There



is no question that England stands unrivalled in this branch of industrial art, and her manufacturers seem determined to maintain their supremacy, if energy and perseverance can effect it.





The white terra-cotta productions introduced on this column are by Mr. BLANCHARD, of Lambeth. The first is a VASE and PILLAR, highly ornamented,

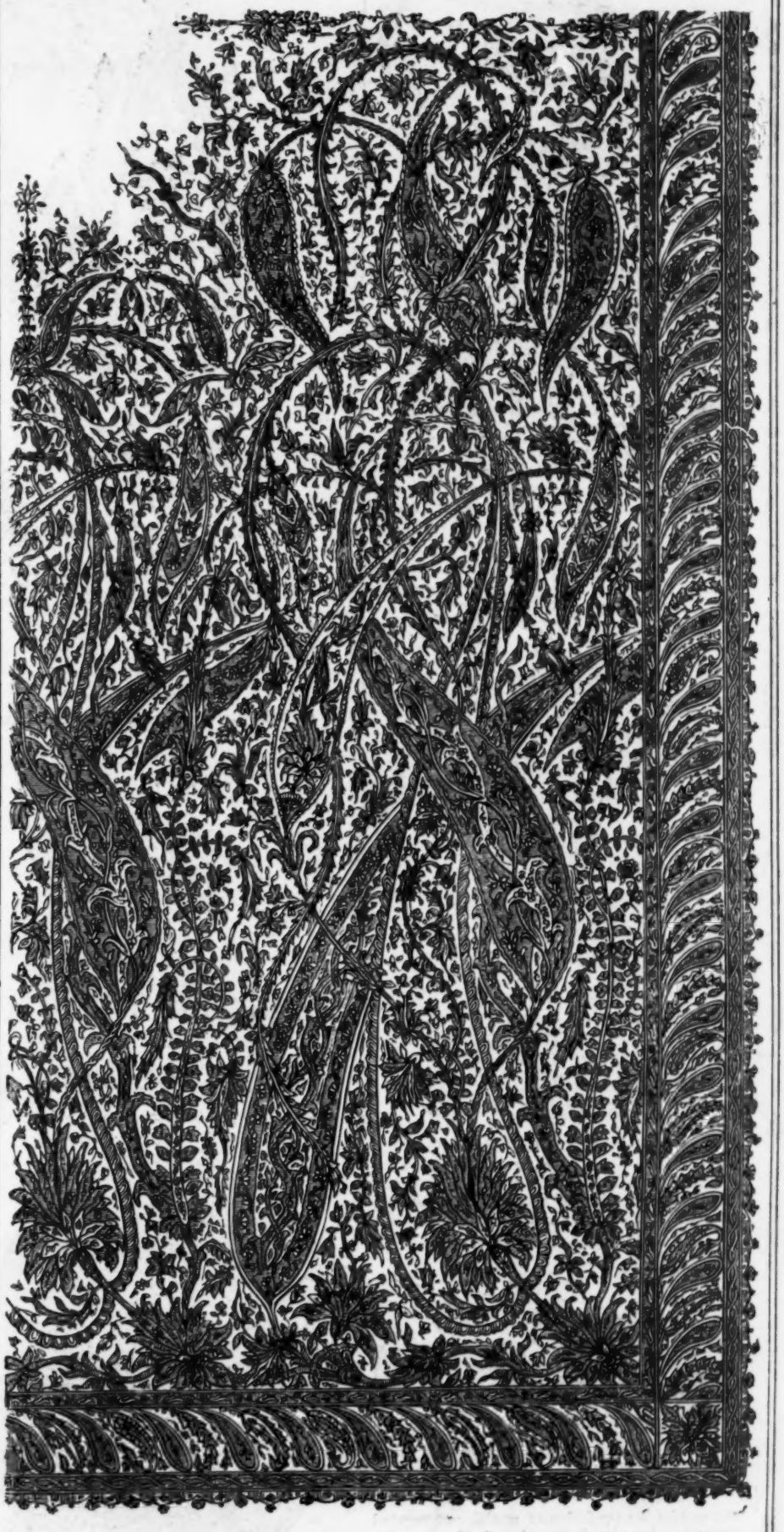


and executed with a sharpness and clearness equal to the sculptured stone. The second is a VASE, less decorated than the preceding, but equally



deserving of favourable notice. We should be glad to see this beautiful material brought into more general application, for which it is well adapted.

A most successful attempt to imitate the style and effect of the real Cashmere shawls may be seen in the subjoined engraving from a SHAWL, designed by Messrs. LEWIS & ALLENBY, of London, and printed for them by Messrs. Swaisland, of Crayford. The design is of the



most elaborate character, and aims at producing, on the lighter fabrics, suitable for summer wear, the qualities which have hitherto been found only in the more weighty and costly manufactures of the Asiatic producer. The shawl exhibits much rich harmony of colour.

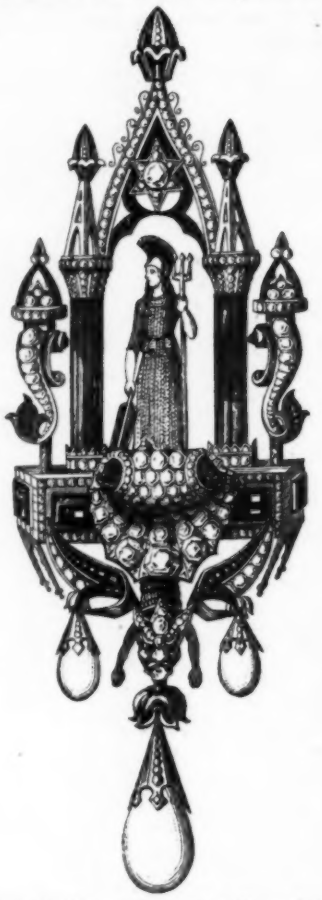
If we desired to convince a foreigner of the immense wealth which this country possesses in the shape of manufactured articles, we would



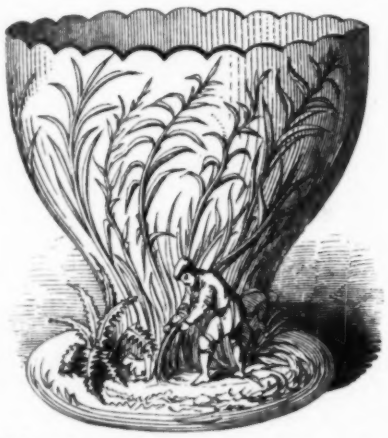
invite him to accompany us for a day's stroll through the leading thoroughfares of our vast metropolis, to inspect the contents of the nume-



rous establishments for the manufacture and sale of works in the precious metals; or, what would be as effectual, and cost less time and labour, we would take him to the south-west gallery of the Great Exhibition edifice, to point out to him the profusion of wealth congregated there in glittering heaps, almost, if not quite, realising the dreams of eastern fable. But it is not so much the value of the mere metal to which importance should be attached, as indicating the riches that England contains within



her, as it is the amount of skill and labour



which are brought to bear on the production of articles of luxury alone, and which must necessarily increase their value tenfold. Thus, the stranger would be led to reflect that, where so



much capital is expended on the production, there must be still larger means at the disposal of the buyers, to call for such an outlay; consequently, his ideas of our wealth receive a two-



fold impression. Among the mass of contributions that make up the costly piles to which allusion has been made, the silver ornaments and the jewellery manufactured by Messrs. S. H. & D. Gass, of London, must, from their



magnitude and beauty, attract observation. The most important of these is a SILVER DESSERT SERVICE, of novel character and design, modelled from plants growing in the Royal Gardens at Kew; of this service, five of the objects are en-

graved on the preceding page, and two on this column. It is quite needless to expatiate upon the taste displayed in the adaptation of these natural forms to manufacturing art. On the second column of the preceding page we have also introduced a jewelled BROOCH, in the style of the *cinque-cento* period; this object requires



close examination ere one can appreciate the beauty of its design. At the bottom of the same page is a BRACELET, set with diamonds and carbuncles, with portraits of the Queen and the Prince of Wales, after Thorburn, A.R.A., and executed in *niello*, engraved by J. J. Crew. A



CHRISTENING CUP, embellished with angels keeping watch over a kneeling child, designed by R. Redgrave, R.A., completes our illustrations of the contributions of Messrs. Gass; but we may hereafter find occasion to pay their stand another visit, as we observed among their pro-

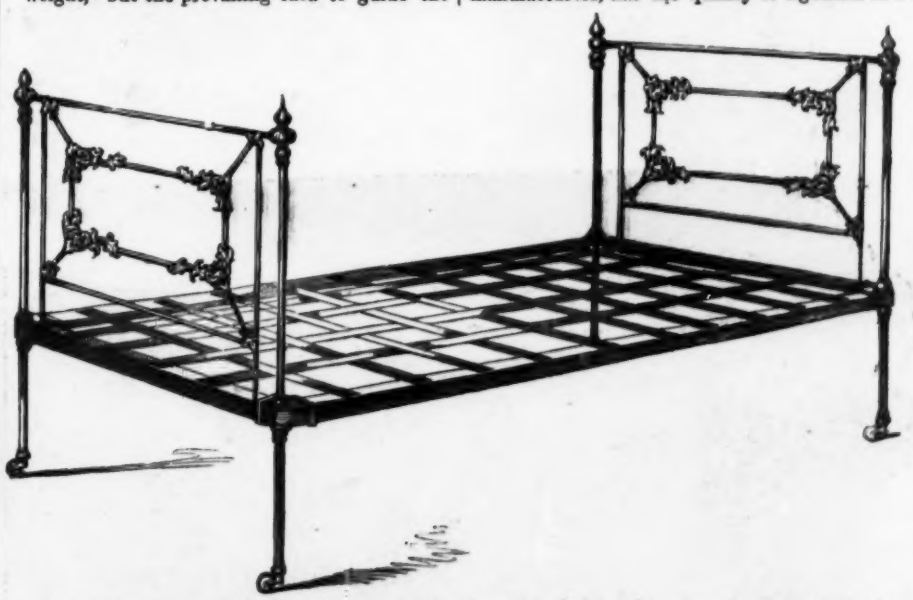


ductions several objects deserving of notice; a silver gauntlet niello bracelet, designed by D. Maclise, R.A.; a silvered and jewelled dessert set, in the Elizabethan style; numerous articles of jewellery, of various kinds, and in diversified style; and a large vase, most ingeniously composed of human hair, executed by J. Woolley.

Messrs. COWLEY & JAMES, of Walsall, exhibit the brass CHANDELIER here engraved, and which consists of floral ornament, of a light and graceful character, well calculated to relieve from weighty monotony, an article which, in the



or even weightiness of appearance, a very objectionable quality, whenever exhibited. In some instances, the style or character of the apartment for which they are intended may demand a certain "weight," but the prevailing idea to guide the



remarkable degree, the design and ornamentation being of the simplest kind; and, we must say, we prefer it to much of the overwrought and highly-elaborated articles, which we are not unfrequently called upon to notice. We are

hands of a tasteful designer, may be made an elegant adjunct to the drawing-room. However elaborate or beautiful the design and execution of such articles of modern furniture may be, we must confess that we think heaviness of construction,

artisan should be the construction of a receptacle for light, which, like that element, should be ethereal, and graceful, and ponderosity be especially eschewed. The BEDSTEAD, by the same manufacturers, has the quality of lightness in a

convinced, from long experience, that it is far easier to produce such works, than to confine decoration to that which is simple and appropriate; the former may be done by the ornamentist, the latter only by the artist of taste.

The two CHAIRS and the large SIDEBOARD which appear on this page are the work of Messrs. HUNTER, of London. The chairs are of very elegant design, and are beautifully carved; they are, however, as remarkable for their comfort as for their elegance, and present all that is requisite for the beauty or the ease of the drawing-



room. The sideboard is carved in a bold and massive style, entirely from the wood of the walnut tree, which has been chosen by the manufacturer to show the capability of English wood for decorative purposes. The embellishments of this large and important work are all indicative of its use; the laden branches of the vine encircle it, from between which peep the

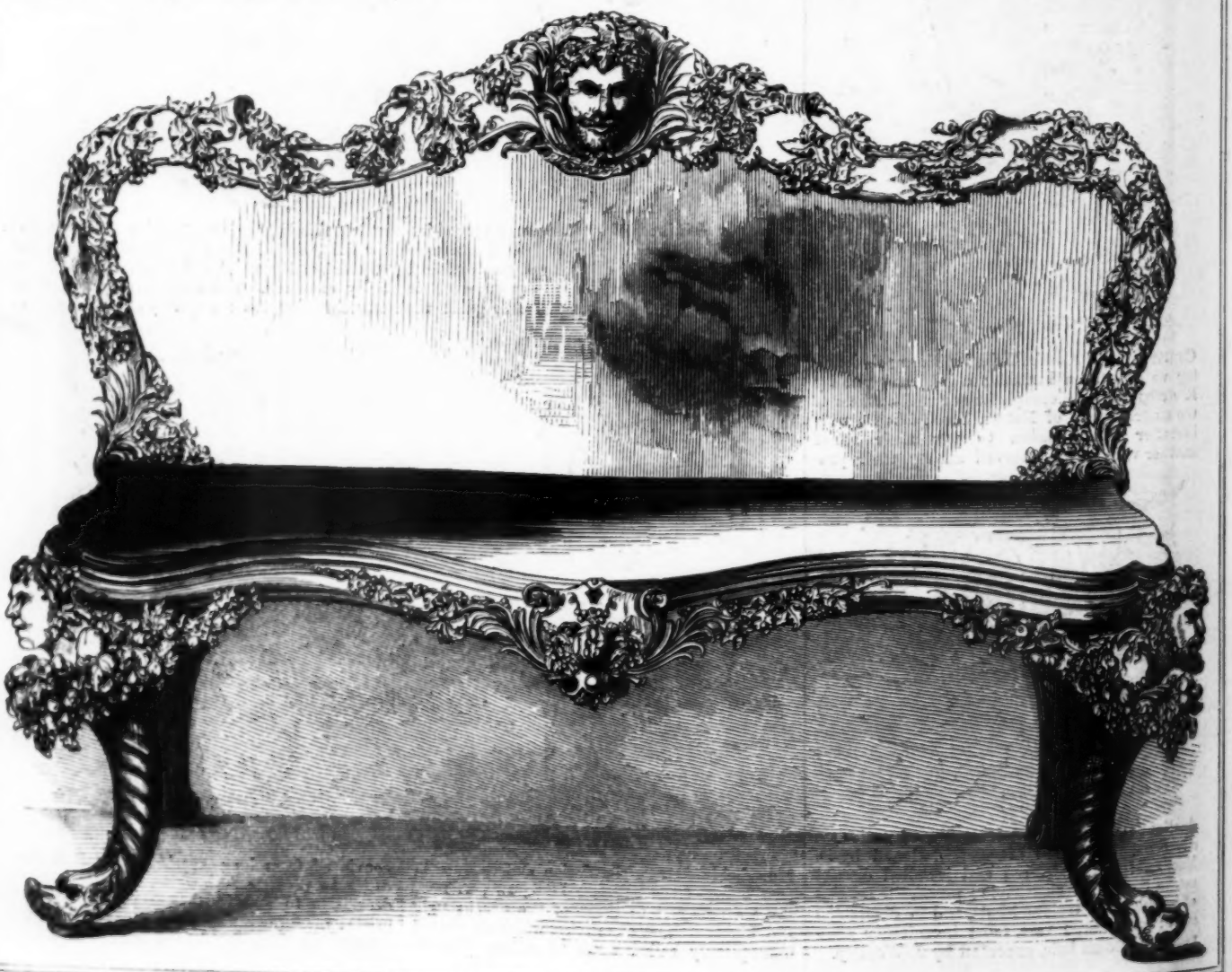


heads of bacchanals; and the cornucopiæ, filled to overflowing with the plentiful fruits of the earth, give large promise of abundance. It is, altogether, a well-conceived production.

The VASE in the centre is a foreign contribution; it is one of the valuable productions of Russia. It is entirely constructed of Jasper, and though good in form, its great recommendation is its large value. The wealth of the Russian mines and quarries has long been a celebrated feature of the country; and the contributions it



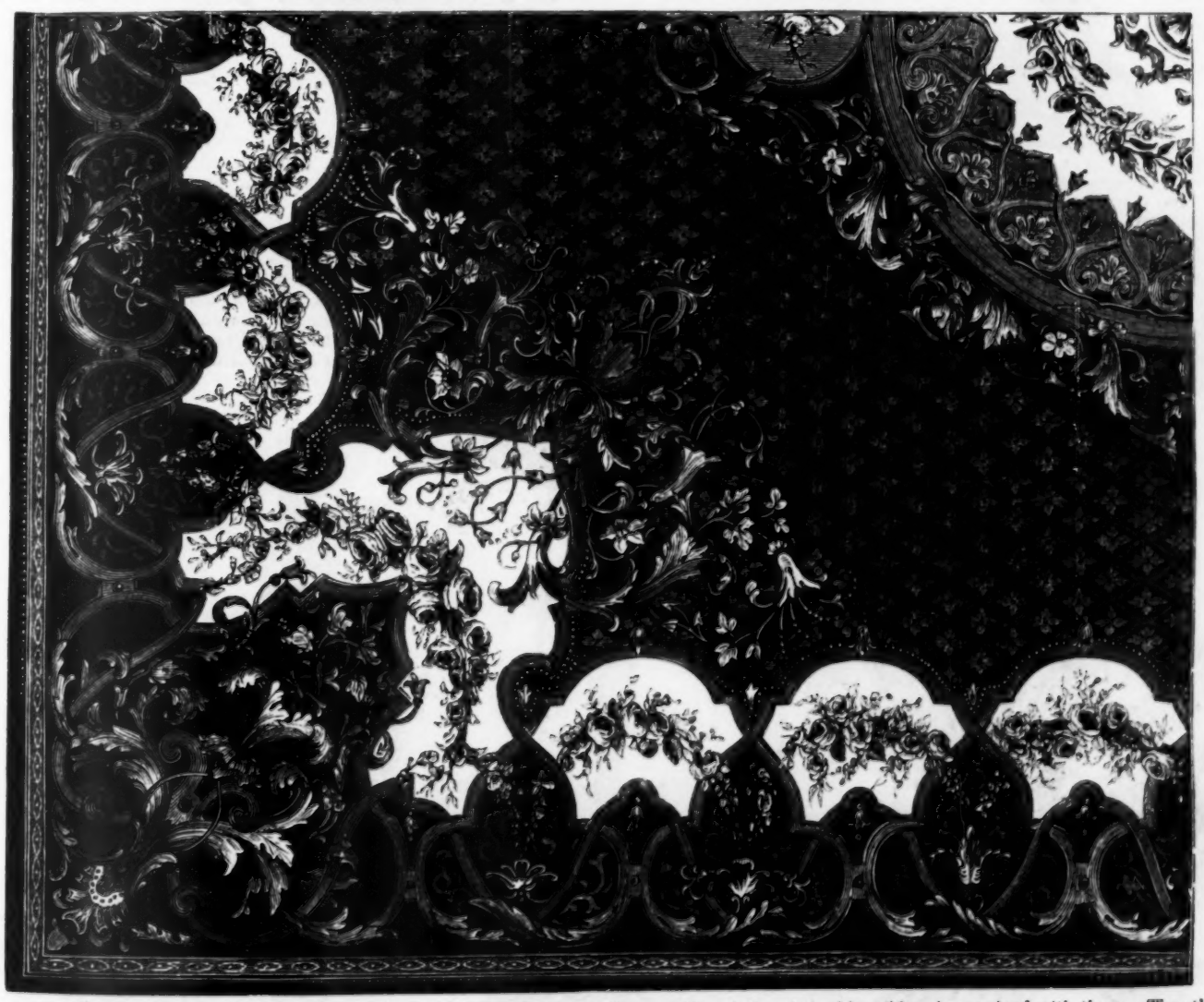
has sent us testify abundantly to the truth of "travellers' tales" connected therewith. We purpose engraving, in a future number, other subjects worthy of notice from this vast empire.



It is rather surprising that the English manufacturer of carpets should, till within the last few years, be so far behind his foreign competitor as, it must be acknowledged, he has been, seeing that the use of these fabrics is so much more general here than elsewhere; and it is an axiom among the trading community, that not only the supply of an article should keep pace with the demand, but also that a stimulus should be given to the demand by every kind of improvement of which the object in question is capable. Now there is scarcely an article of ordinary



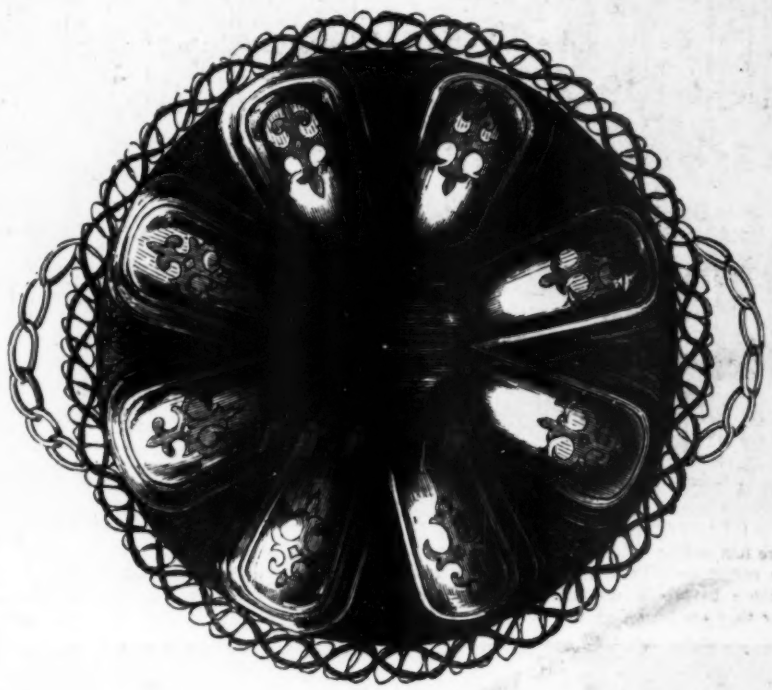
domestic use better calculated to develope the artistic resources of the manufacturer's mind than those to which we are now referring, whether they are intended for the dwellings of the middle classes, or the mansions of the wealthy, and, in consequence, we have latterly noticed they exhibit a far greater degree of refinement and taste than we were wont to see shown in them. Among the contributors of carpets of various degrees of quality, some rich, and others suited to more common purposes, are Messrs. A. Lapworth & Co., of London,



from whose contributions we have made some selections. The first engraving represents an elegant Hearth-Rug, designed for Messrs. Lapworth by Miss Gann, a clever pupil of the School of Design at Somerset House. The design is simple, but very elegant, being nothing more than wreaths of white and red roses, upon a dark, claret-coloured ground; in the border, a white ribbon is entwined with them. The other subject is from a rich Axminster Carpet; the borders, corners, and centre of this are exceedingly fanciful, but they manifest much beauty.

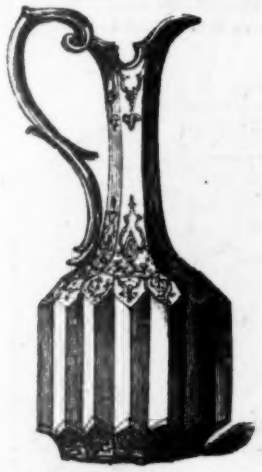
The palm of excellence in gold and silver ornamental works has hitherto, almost universally, been conceded to the manufacturers of France; but those who have attentively examined British works of this class, and, among others, the productions of Mr. J. ANGELL, of London, will be inclined to qualify their admiration of the contributions of foreign rivals; this, too, without any disparagement of their merits. If we had no other examples in the Exhibition whereby to prove the immense progress made in this department of industrial art we could confidently appeal to these works as evidences of our advance. The present is unquestionably the age of improvement as well as of invention, and every object of ornamental or useful application, from the toy with which childhood amuses itself, to the gigantic steam-engine that either multiplies the labours of man's ingenuity, or disperses them throughout the world, is a witness to the fact. Capital, taste, and skill have been liberally expended to bring about such improvement. The application of the Fine Arts to manufactures has made rapid strides within the last few years; science has kept pace with them, developing new resources of colour and material to realise every new artistic conception of beauty and elegance. The manufacturers have bestirred themselves manfully; in earthenware, porcelain, glass, iron, and metal work generally, and in the textile fabrics, the progress has been marked and rapid; and what is of still greater importance, the labours of the producer have been met by the appreciation of the public: hence have arisen renewed efforts on the part of the former to carry still further his improvements, and to invite the patronage of the latter. But we must not exhaust our space with preliminary remarks, to the exclusion of a description of Mr. Angell's beautiful productions. Among the objects for which we could not find room are several groups, and salvers in silver and silver-gilt, richly wrought, and finely designed; the subjects we have especially noticed as worthy of being recorded are—"The Battle of Alexander and Darius," on a chased shield; "The Labours of Hercules," on a salver; groups of "Sir Roger de Coverley and the Gipsies," and "Arab Merchants Halting in the Desert." Our selection has been chiefly from works of less magnitude, but not of less value as works of high art. The first is a SILVER CUP, excellent in form, and richly embellished with floriated patterns; the base exhibits an elegant novelty. By the side of this is a CAKE-BASKET, of silver-gilt; the border is enamelled work, as are also the orna-







ments between the indented parts. The GROUP



at the bottom of the page is composed of some



very splendid objects; the large cup to the left



is in gold and enamels; it stands a considerable height, and is most exquisite in its elaborate and delicate workmanship; the centre-piece is



it is a truly beautiful example of the chaser's skill. The smaller objects in the process are scarcely less worthy of favourable remark. On this page we first introduce a SILVER JUG, of a

one of a set of four table ornaments, intended by their designs to represent the four seasons. The large VASE to the right is of silver enamelled; fluted pattern, graceful in its proportions: this is followed by another in gold, of Etruscan form, a present to Dr. Elliotson from one of his patients; and the third in the same column,



called the "VINTAGE JUG," is of gold, with the ornaments in silver; the combination of the two metals, one burnished and the other "matted," produces a brilliant effect. The first

TEA AND COFFEE SERVICE is of silver-gilt and enamelled in the richest style; the GROUP underneath it is composed of various objects in silver, glass and silver, and silver enamelled;

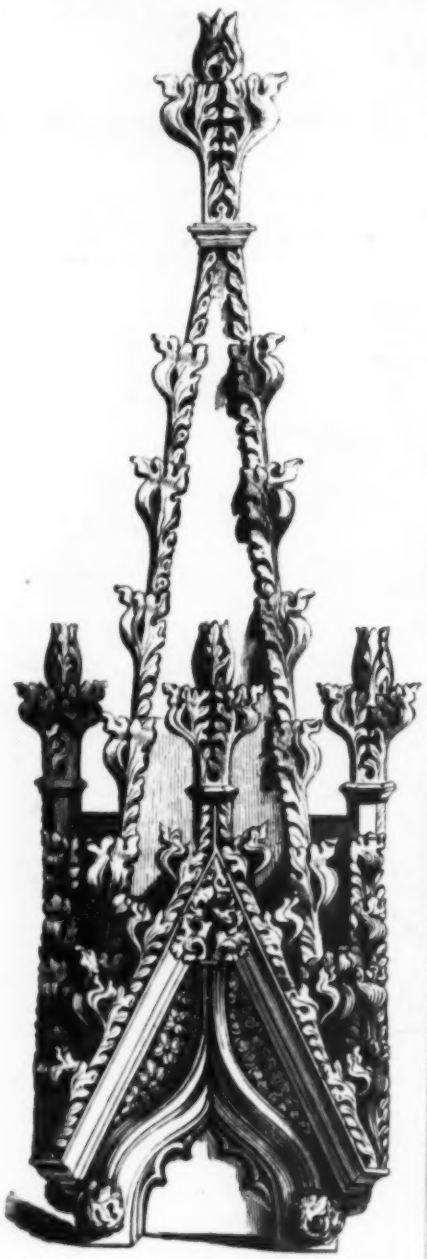


and the last TEA AND COFFEE SERVICE is of silver, set with enamels. While adverting to the taste which has produced the whole of the objects we have engraved, we are bound to notice especially the beauty of the enamelling, which we scarcely remember to have seen equalled. The difficulty of enamelling upon silver is, we are assured, not easily surmounted.

We introduce on this column the CAPITAL OF A PILLAR, and a PINNACLE, manufactured by Mr. BLANCHARD, of Lambeth. They are executed in white terra cotta. The former, though ex-



hibiting no originality in design, is wrought with a sharpness and delicacy, as if cut from the solid stone. The latter is one of the largest architectural ornaments hitherto made in this material.



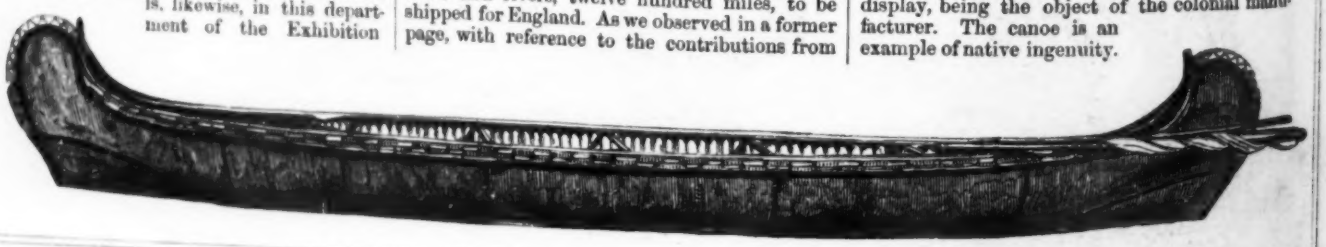
Messrs. SMEE & SON, of London, exhibit the CANOPY BEDSTEAD, of which an engraving appears below. It is manufactured of mahogany, boldly carved, and the hangings are of rich crimson Spitalfields silk. There is sufficient ornament in this object to constitute it an ele-



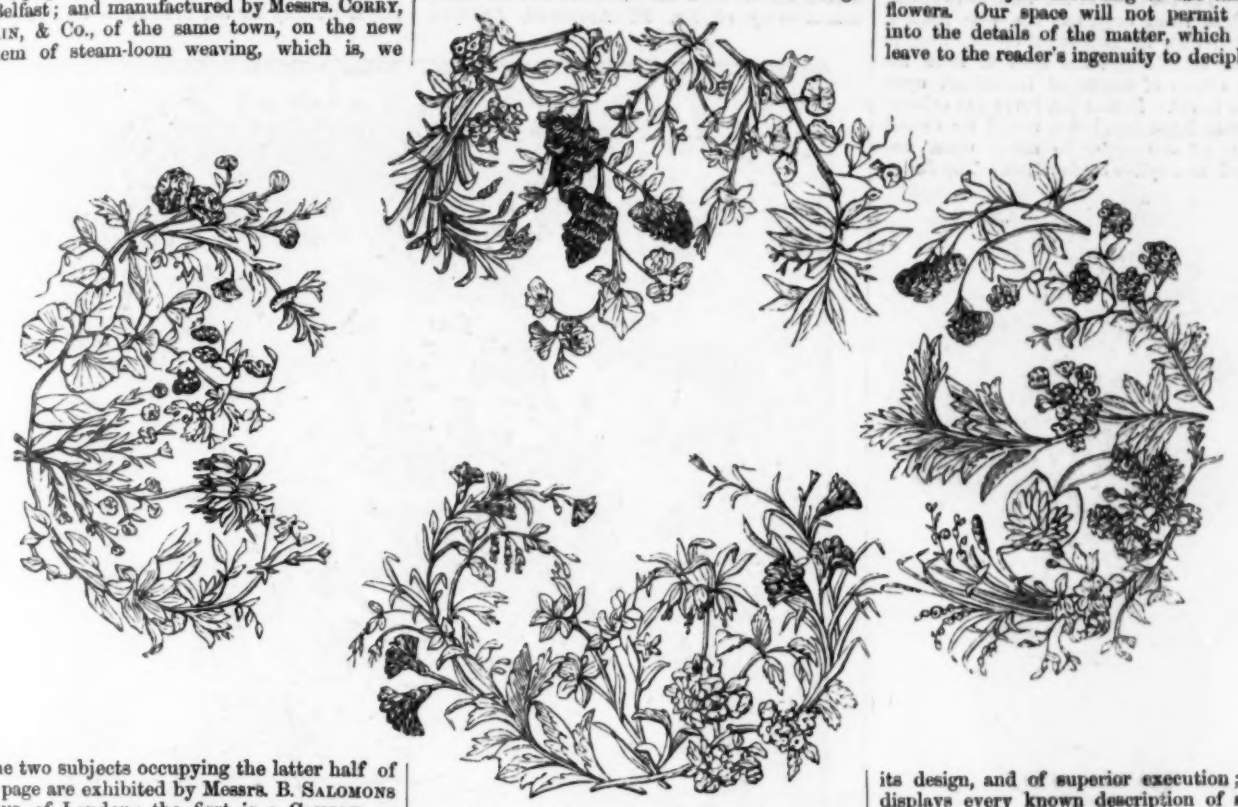
gant article of domestic furniture, but the manufacturers have not aimed at producing an elaborate work of industrial art. The CABINET that succeeds is also from the same establishment. It is inlaid with very beautiful marquetrie; the sides have plate-glass inserted.



The CANOE is one of the contributions from Canada. It is made of the bark of a tree, and is exceedingly light in its construction. There is, likewise, in this department of the Exhibition another canoe, much larger in size, capable of holding twenty men. It was brought, through lakes and rivers, twelve hundred miles, to be shipped for England. As we observed in a former page, with reference to the contributions from Canada, there are few having any pretensions to ornamental works; utility, rather than display, being the object of the colonial manufacturer. The canoe is an example of native ingenuity.

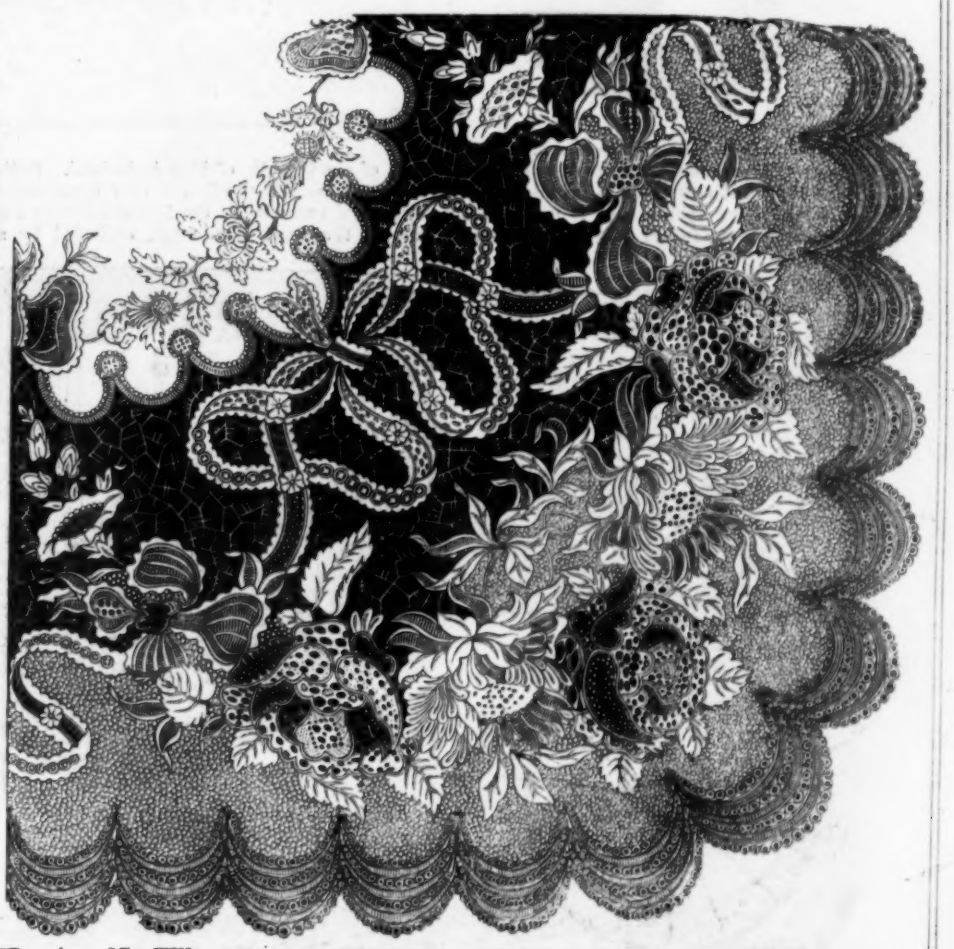


This engraving represents the centre of a DAMASK TABLE-CLOTH, designed by Joseph Blain, pupil of the Government School of Design in Belfast; and manufactured by Messrs. CORRY, BLAIN, & Co., of the same town, on the new system of steam-loom weaving, which is, we believe, the first successful effort made to manufacture linen damask by steam power. There is also a novelty in the purpose of the design here introduced, which admits of some explanation; each group being figurative and expressive of an object according to the language of flowers. Our space will not permit us to go into the details of the matter, which we must leave to the reader's ingenuity to decipher.



The two subjects occupying the latter half of this page are exhibited by Messrs. B. SALOMONS & SONS, of London; the first is a CANZOU, or LADY'S CAPE, of embroidered needle-work, most beautiful and elaborate in its pattern, and worked with great delicacy and finish. The other engraving is from a French cambric HANDKERCHIEF that exhibits an equal amount of taste in its design, and of superior execution; it also displays every known description of stitch in this kind of embroidery. It would almost seem that ingenuity and patient industry could go no farther in such matters than have been expended on these textile fabrics, which must have occupied





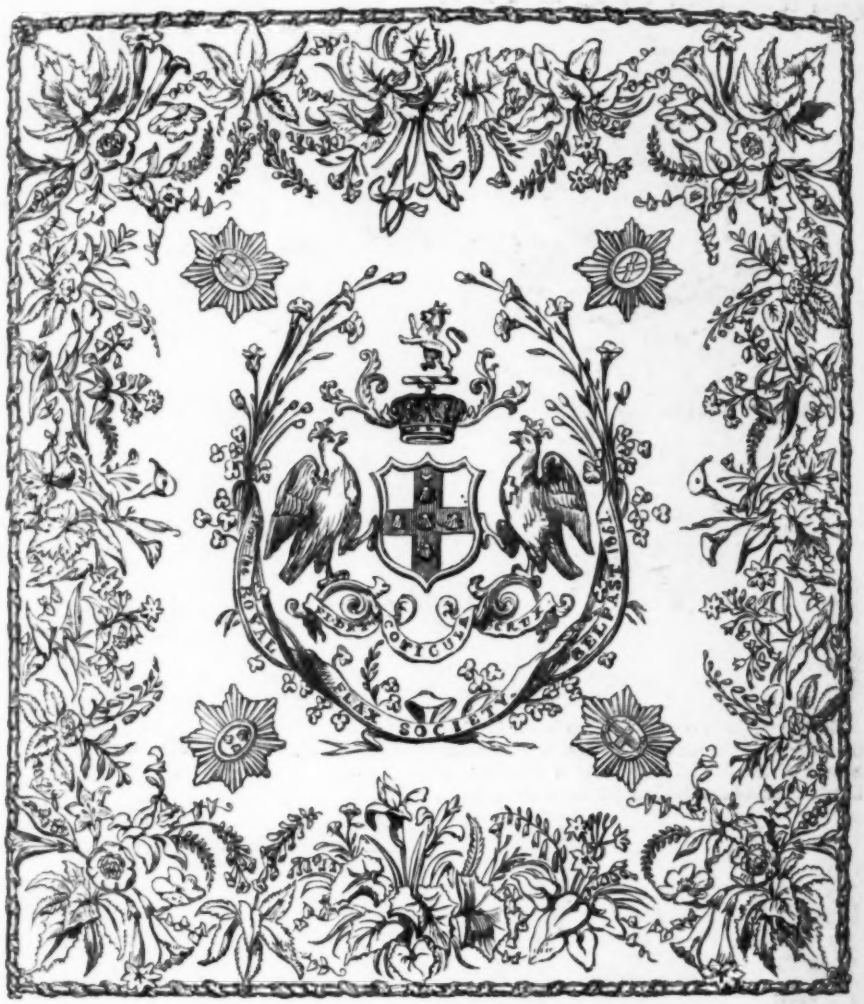
no inconsiderable time in their production. Hitherto the foreign manufacturer has held almost the entire command of the English markets; but the contents of the south-eastern gallery of the Exhibition shows much in no way inferior to the best fabrics of the continent.

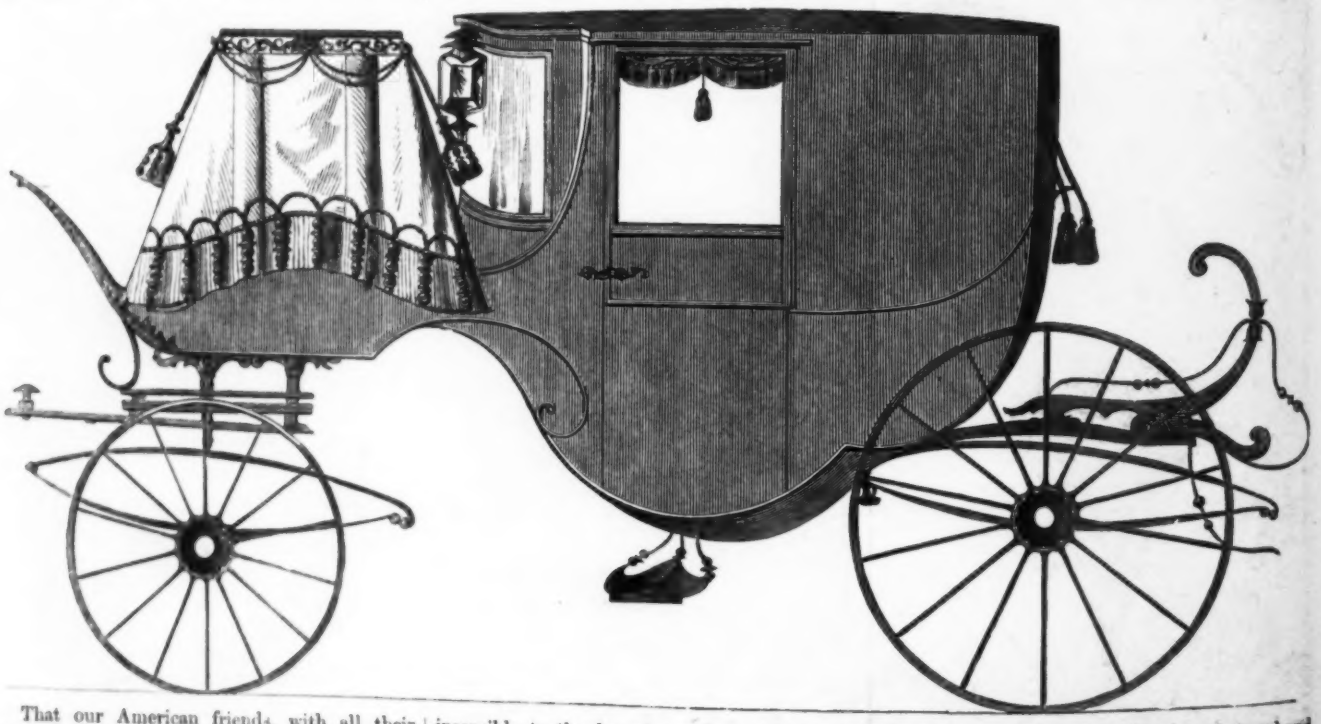
The VASE OF FLOWERS is a well-executed specimen of wood-carving, by Mr. PERRY, of Taunton. The contents of the vase, so to speak, is a bunch of roses only, but the vase itself is ornamented with an allegorical composition, in which the artist's idea has been to show the probable effects of the Great Exhibition upon the whole world. In this Mr. Perry has evinced considerable ingenuity, but it would far exceed the limits of our space to enter upon any lengthened descriptive explanation. The design



upon the stand is a circle of flowers and plants, emblematical of various countries of the globe. We think the artist's intention in his allegorical design would have told better, if done on a larger scale; it is too full of subject for its size.

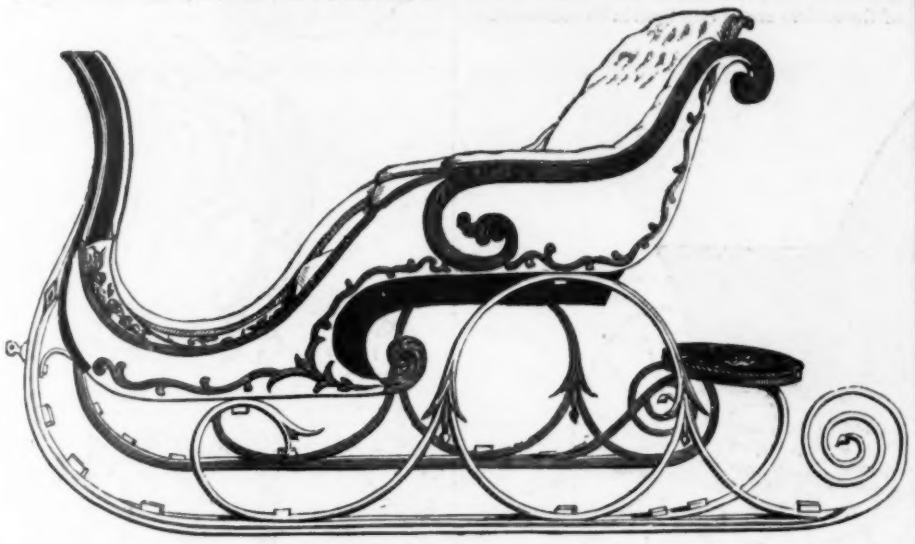
On this and the two succeeding pages we engrave some beautiful specimens of DAMASK TABLE LINEN, from the extensive and far-famed manufactory of Mr. M. ANDREWS, Ardoyne, Belfast. The first two examples are styled the "Clarendon Pattern," having been made for presentation to the Earl of Clarendon by the Royal Society for the Promotion and Improvement of the Growth of Flax in Ireland. Both the NAPKIN and TABLE-CLOTH bear appropriate designs and ornaments; the former contains the arms of the Lord Lieutenant, encircled by a wreath and inscription, with an elegant floriated border; the centre of the latter shows the star of the Order of the Garter, in a garland of the rose, shamrock, and thistle, with other devices.



That our American friends, with all their apparent dislike of pomp and parade, are not insensible to the luxuries and conveniences of life, is evident from the elegant CARRIAGES they exhibit. The one engraved is manufactured and exhibited by Messrs. CLAPP & SON, of Boston.

We introduce on this column another of the contributions from Canada, an elegantly-built and tastefully ornamented single SLEIGH, built by Messrs. M'LEAN & WRIGHT, of Montreal.



The engraving underneath is from the "Clarendon" DAMASK TABLE-CLOTH, by Mr. ANDREWS, described on the preceding page. It is an admirable specimen of his art-manufacture.




On this column are STATUETTES, executed in statuary porcelain, at the works of Mr. COPELAND,



from models by Cumberworth, of Paris; the subjects are the Indian Fruit-girl, and Water-bearer. The attitudes of these figures are very graceful.



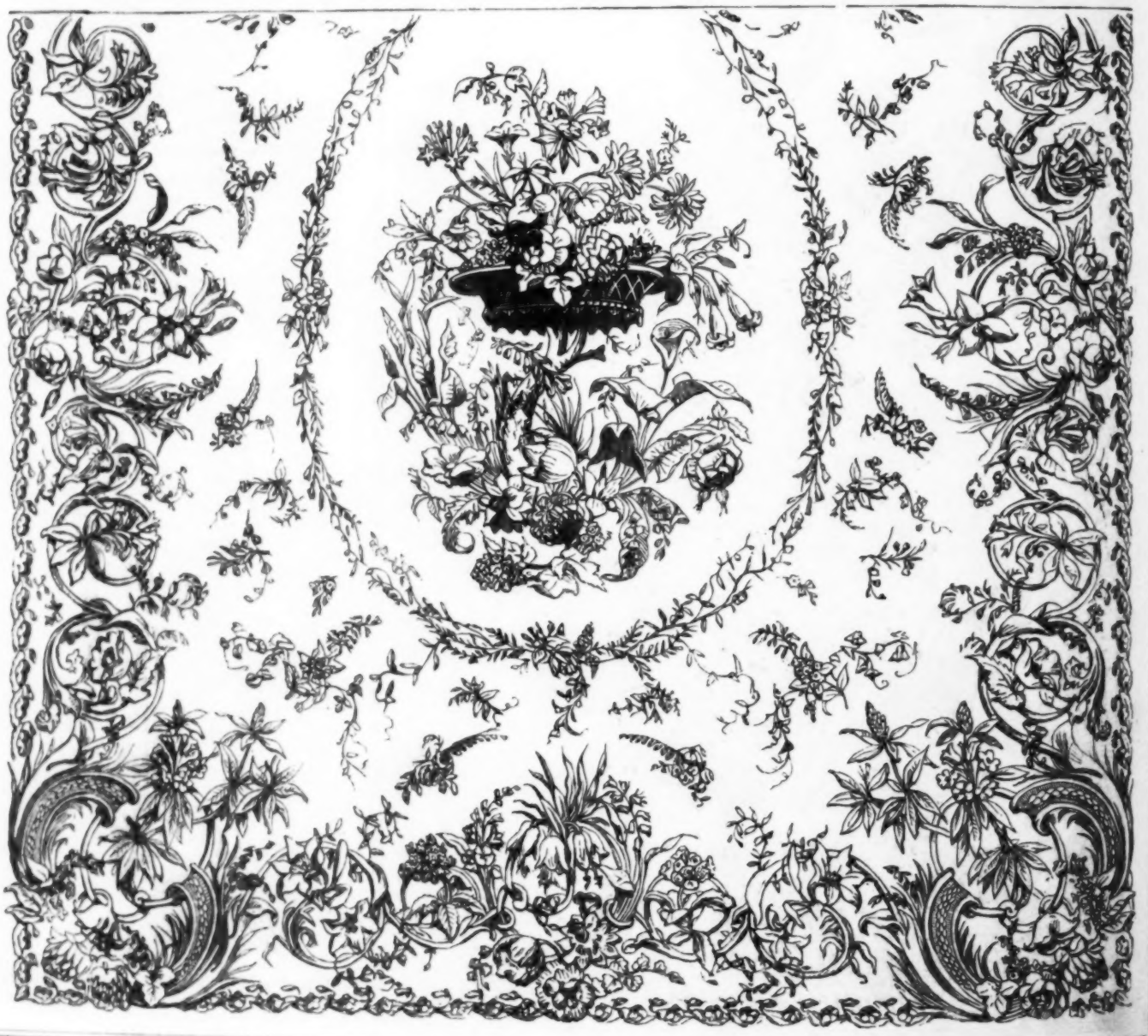
Another description of American carriages is copied from a single horse phaeton, manufactured by Mr. WATSON, of Philadelphia. One peculiarity we notice in it, is the unusual size of the fore-wheels compared with the hinder, so contrary to the practice of our carriage-builders, but there is no doubt this causes it to run easily. The body of the vehicle seems very light in its construction.



A wicker GARDEN-CHAIR, contributed by Mr. TOPF, of New York, possesses much novelty, and no little taste, in its ornamental design.



The TABLE-CLOTH called the "Ardoyne Exhibition Pattern," is another of the beautiful fabrics of Mr. M. ANDREWS, of Belfast. It was designed, in competition, by J. Mackenzie, of the Belfast School of Design, who richly merited the prize he obtained for a composition so excellent.





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On this and the three following pages, our readers are introduced to illustrations from



some of the PORCELAIN WORKS exhibited by the Government Manufactory at SÈVRES. This far-famed establishment, which has now been in existence for more than a century, stands about



seven miles from Paris, and its extensive museum and show-rooms have long been points



of attraction to every visitor to the French Metropolis. The number of workmen employed



in the manufactory is about one hundred and



fifty, and the artists engaged in the ornamental

department are of the first merit, as those who are acquainted with



the Sèvres porcelain must readily acknowledge; while the general direction of the affairs of the establishment is undertaken by



a body of some of the most able artists and scientific men in the country. The present administrator-general is M. Ebelmen. M.



Dieterle, to whom we are indebted for the drawings supplied to us, has charge of the artistic department, under the council; and

M. Vital Roux superintends the ateliers. Our space precludes us from giving a list of the



numerous staff of artists, male and female, by whom these gentlemen are assisted; it is sufficient to say they are, in every way, qualified for the important duties devolving upon them. Our first engraving represents a LAMP, designed and executed by M. Klagmann;



TAZZA, of elegant proportions, with a light, floriated border under the rim; and this is followed by a VASE of Etruscan form, ornamented with flowers. A covered VASE succeeds this, on the shade are figures emblematical of Evening, Morning, Silence, and Sleep; on the body are little genii of various kinds. The second column commences with a small, flat-shaped with Alhambresque borders, exceedingly graceful in shape, and covered with elaborate painting; and the column is completed by a CUP, in the Cellini style, ornamented with designs of




Raffaellesque character. The second page opens with a VASE of ancient form, embellished with bold and rich groups of flowers; by its side stands another VASE, entitled the "Agricultural Vase;" on the side seen in the engraving is a labourer conducting his plough, attended by the

four Seasons; the opposite side shows a horse, with its characteristic qualities of strength, beauty, courage,



and swiftness; this vase is designed by M. Klagmann. Underneath these is a large VASE, called the "Vase of Labour," symbolised by an elegantly-designed frieze, in which Agriculture, Industry, Study, and Religious Education are represented; the medallions indicate Ceres, Vulcan, and Minerva; the figures on the plinth are the Fates. On the third page is a VASE of Chinese form, decorated with birds and flowers; and, by its side, a TABLE, the top of which has flowers painted by M. Schiltz; the bronze stand is by M. Matifat.



A BAPTISMAL FONT succeeds, nearly six feet in width; it is a noble work of ceramic art, but a lengthened description, to do it justice, would far exceed our limits. The GROUP on the fourth



page is composed of a number of very beautiful objects. The covered VASE that



follows is designed in the best taste; the ornaments are in the style of Raffaelle.



The three objects filling the last column are in the highest degree meritorious.

Messrs. POUSSIELGUE & RUSAND, are extensive manufacturers, in Paris, of every kind of furniture for ecclesiastical purposes, such as chandeliers,



shrines, monstrances, lamps, cups, &c.: this page is devoted to a few of



their contributions, commencing with a communion SALVER and CHALICE of silver, with gilt ornaments. The two EWERS are more decorated, but the ornament is in keeping with the use to which they are applied. The OSTENSOIR, or confessional screen, is an elaborate and rich piece of work-





manship of very elegant and novel design. It seems scarcely necessary for us to remark that, in every-



thing connected with the forms and ceremonies of the Roman Catholic worship, there is more external magnificence than in any other church.

On this and the following page will be found engravings from a large variety of objects, manufactured by Messrs. APSLEY PELLATT & Co., of the Falcon Glass-Works, London. The first is



a VASE for flowers, forming part of a dessert-service; the cutting is peculiar; fine splits cross each other at right angles, and these, being set into sunken pannels, leave raised flat squares, or



diamonds; the shadows produced by them alternating with the brightness of the splits, produce a beautifully-varied and prismatic effect; the whole of this dessert-service is a fine



specimen of modern glass and glass-cutting. A CLARET-JUG, to be mounted in silver, follows; it affords an excellent contrast between the bright ground and the dead engraving. A WATER-JUG of pure form and cutting, succeeds; the material of which it is made is exquisitely transparent.

The whole construction of the next object, a CHANDELIER, is novel, and very effective: in all



chandeliers composed of white glass, the one prominent object in their manufacture should be, by the form and cutting of the parts, to break and refract the rays of light, and thus to



produce the splendid natural prismatic colours. Great attention seems to have been paid to this essential matter in this chandelier, the whole body appearing one entire mass of glass, cut into

large diamond-shape pieces. Underneath this is a GROUP, the centre object of which is the ETAGERER of the dessert-service already referred to; the others are CLARET-JUGS of elegant work-



manship, and SALT-CELLARS, broad and massive in design. This page commences with a CLARET-JUG of antique form, and richly ornamented

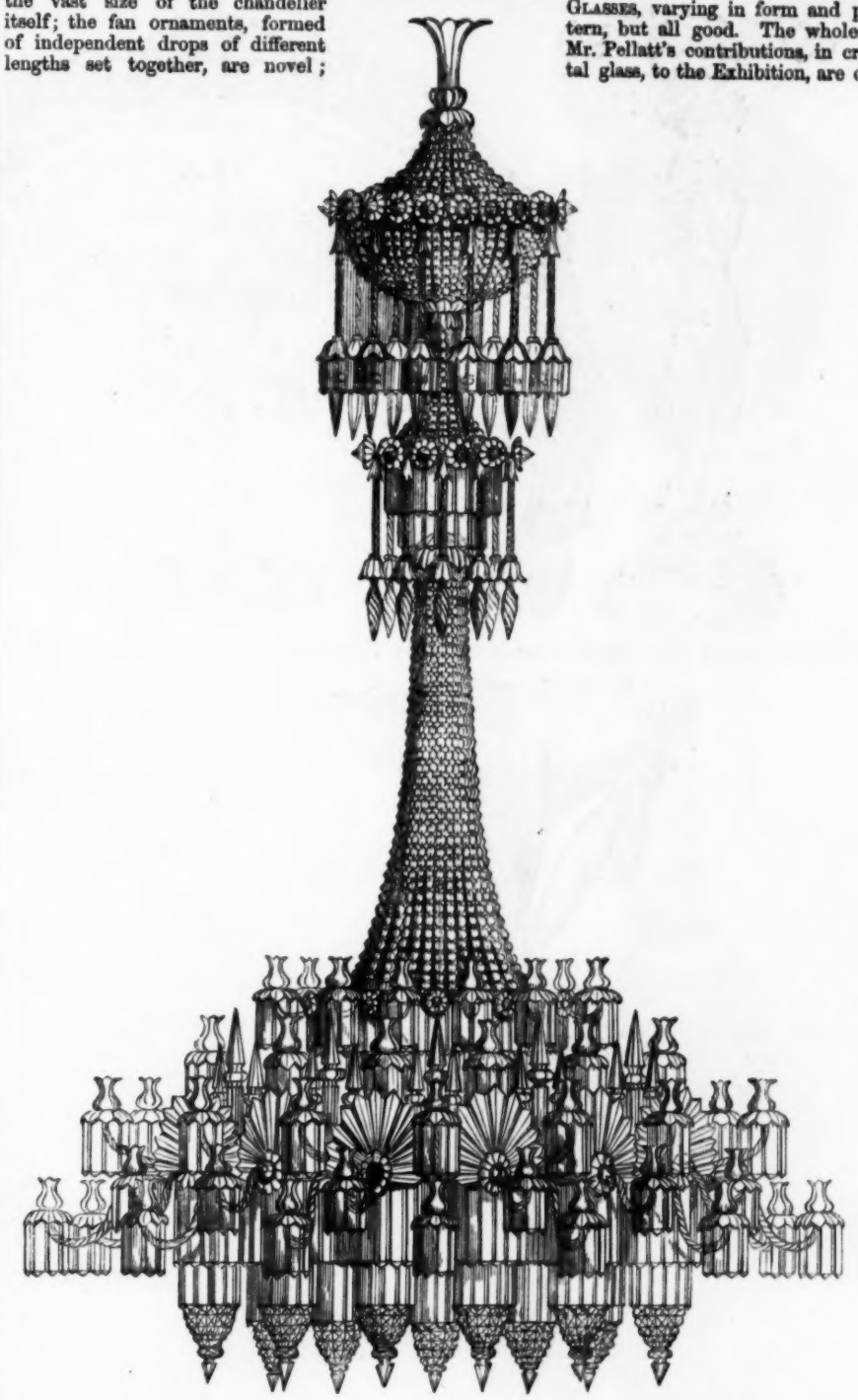


with florid engraving. Of the engraving on the first WINE-DECANTER we cannot speak too highly, the deep intaglio of the fruit presenting a roundness of form and delicacy of outline



quite unique. The other DECANTER exhibits a style of cutting calculated to bring out the brilliancy of the glass. A CHANDELIER of colossal dimensions is one of the most effective

we have seen for a long time; the drops are very large, although their magnitude is lost in the vast size of the chandelier itself; the fan ornaments, formed of independent drops of different lengths set together, are novel;



tinguished by sound and pure taste, and by material and workmanship of a most superior



great degree, attribute the prominent position it has held, of late years, in Great Britain, defying

indeed, the entire object is one of great beauty. The last illustration is a GROUP OF WINE-GLASSES, varying in form and pattern, but all good. The whole of Mr. Pellatt's contributions, in crystal glass, to the Exhibition, are distinguished by sound and pure taste, and by material and workmanship of a most superior character. To this gentleman the art is largely indebted, and to his exertions we may, in a measure, attribute the competition of the world, and excelling, in most particulars, the works of the old Venetians.

Among the contributions in silver and electro-plate, exhibited by Messrs. SMITH & NICHOLSON, of London, are the objects from which engravings appear on this page. Our space permits only a very brief description of them. A SALVER, supported by two figures, carrying baskets, repre-



senting Spring and Autumn; these are intended for FRUIT-DISHES. A CENTRE-PIECE, with the story of Narcissus at its base, the object itself



being modelled from the leaves and flower of the plant; and the SHAKSPEARE TESTIMONIAL, presented to Mr. Macready, which is designed in a manner highly complimentary to that great master of the histrionic art. In front of the salver is a FRUIT-BASKET of a very simple form.

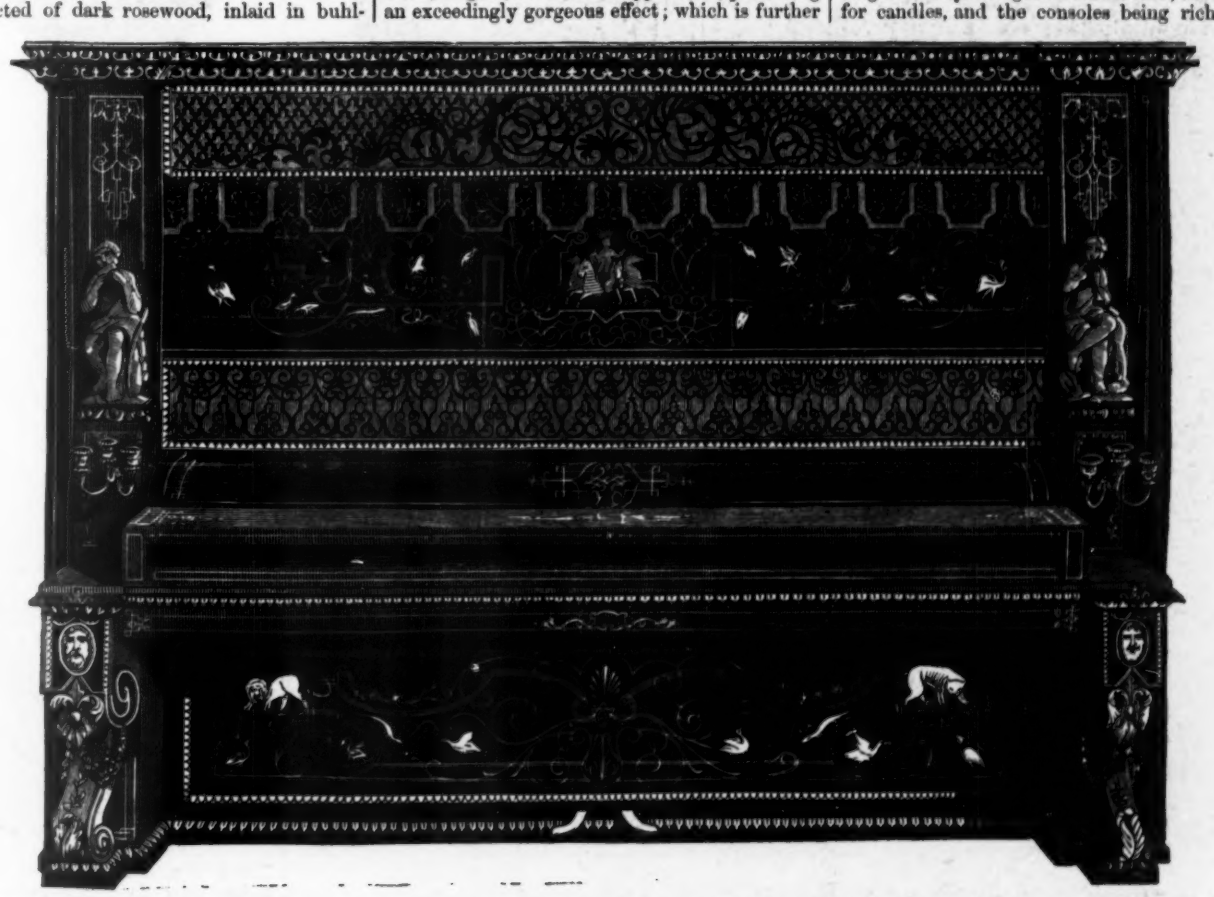


The Austrian department has, since the opening of the Great Exhibition, been one of its principal points of attraction. Indeed, for a considerable period before that time, the announcements made as to the various articles intended to be sent had excited much interest. The furniture for a suite of palatial rooms by Mr. CARL LEISTLER, of Vienna, favourably known from the works he had executed for Prince Leichtenstein, was spoken of as a *point d'appui*. Expectation has been gratified, and the originality and beauty of his productions have obtained for him due applause. We have selected for engraving the principal objects of the series; and commence with two CHAIRS, both carved from the beautifully-veined and richly-tinted wood of the locust tree. The execution of the carved work upon these chairs merits high praise; it is exceedingly sharp and well-defined; the





designs are bold and massive. The PIANO is constructed of dark rosewood, inlaid in buhl-work, of gold, silver, and copper tints, producing an exceedingly gorgeous effect; which is further heightened by the figures on each side; the sockets for candles, and the consoles being richly gilt.



The TABLE which follows is also of dark rosewood; the stem is of a singularly original and beautiful character. The great work of the series, however, is the STATE BEDSTEAD, most elaborately carved in locust-tree wood; it is decorated with a series of statuettes and bas-reliefs in the same

material, typical of man's career, commencing with figures of Adam and Eve, on the foot-board, and ending with scenes of his regeneration, at the head. An abundance of carved work of a fanciful kind is



spread over its surface; the hangings are constructed of crimson damask and velvet of various depths of tint, fringed with gold lace, and the work altogether is as sumptuous as it is thoroughly artistic.



The glass manufacture of Bohemia has obtained high celebrity for the taste of its form and the beauty of its colour; and the manufacturers of that country have in no wise done their European celebrity any discredit by their contributions. We select a few examples from the contributions of M. WILHELM HOFFMANN, of Prague.



They occupy a prominent position in the transept—a place of honour their intrinsic excellence deserves. They comprise a great variety of articles, as well for the every-day use of life as for the more luxurious ornament of the boudoir, or its needful elegancies.



There is a delicate appreciation of tender hues of colour in these productions well worthy of attentive study; this elevates the simplest of them

far above the gaudy vulgarities occasionally fabricated, and termed "Bohemian glass," and which are chiefly remarkable for the strong contrasts of deep colour, and abundant display of gilding upon their surface. M. Hoffmann's works have no such defects. The large vase and its pedestal is nearly four feet in height, and is entirely of pure white, except where the leaves bend over, and they are tinted with pale green. Altogether M. Hoffmann's display is as satisfactory as that of any manufacturer in the Exhibition.



The elegant marble CHIMNEY-PIECE—and GLASS, the frame of which is constructed of the same material—is the work of GUISEPPE BOTTINELLI, of Milan, the figures being executed by DEMOCRITE GANDOLFI, a brother artist of the same city. The design is of much elegance, and highly suggestive.

The TABLE is another of the works of M. Leistler, it is carved from the locust-tree wood



there is much fancy displayed in the arrange- ment of the ornament upon the central support,



which is of a quaint and original character. The design and execution are both alike excellent.

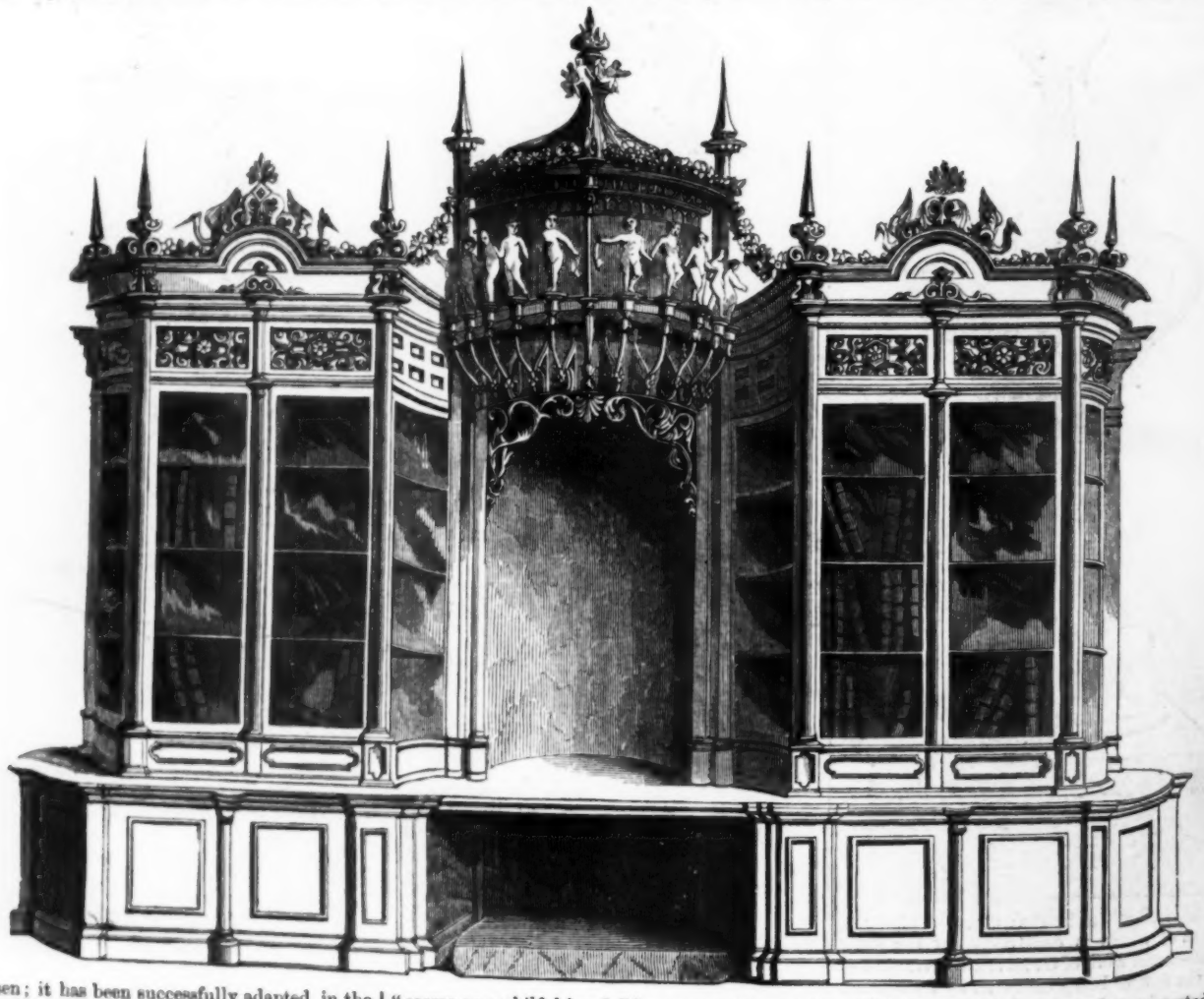
This CHAIR is the production of M. AUGUST KITSCHELT, of Vienna; it is of free and fanciful design, more remarkable for the taste of the upholsterer than the wood-carver. It is covered with velvets of delicate hues, pink and blue predominating; the arrangement of the colours is very tasteful; the trimmings are of a pale golden hue. There is a lightness and fancy in its construction which bespeaks the best taste.



The carved TABLE is by M. LEISTLER; the stem is very elegant in design, exhibiting floriated ornament of an exceedingly tasteful kind. The top is richly inlaid with various coloured woods; this has been engraved on page 149 of our present Catalogue. The BOOKCASE exhibits much



novelty of design; it is constructed of white lime-tree wood, relieved by panels, &c., of satin-wood. The group of children which surround the canopy are very beautifully carved, and the entire portion of the ornamental work is executed with force and elegance. It is as beautiful an example of manipulative skill, as of general ability in design. The Italian taste of the renaissance is the predominating character of style



chosen; it has been successfully adapted, in the present instance to a portion of furniture, which "coarse or unskilful hands" have generally made square and unsightly, but which, in the hands of a skilful manufacturer, may be converted into an elegant piece of ornamental furniture.

From the ROYAL PORCELAIN MANUFACTORY of Copenhagen is exhibited a large variety of works of a useful and ornamental character; among the latter, some beautiful figures, busts, &c., in biscuit china, after Thorwaldsen's models. We introduce here his famous group of GANYMEDE.



A very tasteful radiating HALL-STOVE is exhibited by Mr. J. HAYWOOD, of Derby, sufficiently rich in its ornamental work to grace the most aristocratic mansion in the land. As it is very



probable some critical eye may discover a little inaccuracy of perspective in the drawing of the hearth-plate, it is necessary to state that it has been so placed the better to show the design.

We have already described and engraved some of the works produced at the Royal Porcelain Manufactory at Dresden, and must refer to former pages of the Catalogue for a description of this establishment. We now add two more



specimens of their works, both of which are remarkable for vigour of conception, in styles the most opposite to each other—the one partaking of the fancy of the east, the other characteristic of the period when Dresden china first became celebrated throughout Europe for its beauty of form and fabric,—characteristics which appear upon the works we have selected.



On this and the subsequent page we introduce engravings from some of the numerous contributions of Messrs. RICE HARRIS & SON, of the Islington Glass Works, Birmingham. Some estimate may be formed of the extent and importance of this establishment, when we enumerate among its contributions articles in flint-glass, cut and engraved; pressed and moulded glass tumblers, goblets, wine-glasses, sugar-basins, butter-coolers, door-knobs, &c.; ornamental glass, of various colours, gilt and enamelled, cut and engraved, consisting of tazzas, compotiers, liqueur-services, toilet-bottles, claret-jugs, vases; specimens of colours combined by casing or coating; specimens of threaded or Venetian glass; in short, examples of almost every kind of object into which this beautiful material is capable of being manufactured. The space we have, therefore, devoted to illustrating a portion of them, is not greater than their excellence demands, and we regret our inability to find room for a more lengthened description than we are able to give of what are introduced. The first group consists of VASES and GOBLETS, elaborately engraved and cut; in the centre of the second group of VASES, GOBLETS, and a JUG, is a VASE, black coated, with white enamel, richly cut, and ornamented with gold and silver. The



small VASE at the head of the succeeding



column is ruby-coloured, with cut gilt lines,



and the next is an opaque yellow VASE, cut and





scalloped with chased gilt flowers; the VASE



that follows is deeply cut in a novel style of



ornament. In the upper group on this page, to



the left, is a VASE of ruby glass, with cut plates, and gilt chased ornaments; and by its side a large GOBLET and COVER, of ground crystal, covered with ruby and white, richly cut in three



centre of the lower group is a large alabaster VASE, nearly five feet high, elegantly and



opaque white, enamelled, heightened with gold in the ornament and handle; and in the left of the group is a VASE of dark, opaque blue, cut shields; on one are the royal arms of England, and on the other two the monograms of the Queen and Prince Albert respectively. In the tastefully ornamented with gilt scrolls; on either side stands a JUG and GOBLET, of and scalloped, and ornamented with oak-leaves and acorns in silver. The whole of these works are executed in the highest degree of finish.

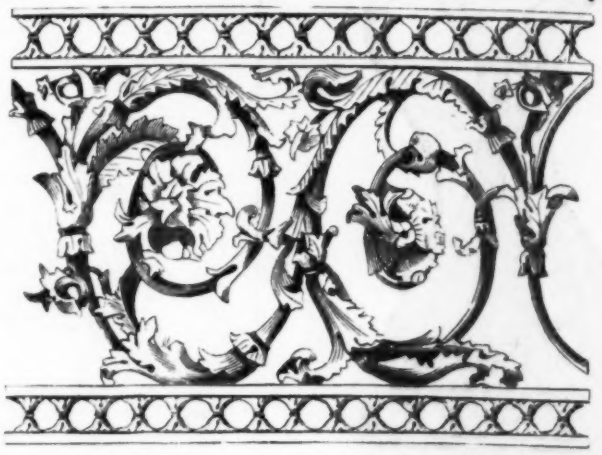
We have, on former occasions, made ourselves acquainted



with the manufactured works of Messrs. MESSENGER & SONS, of Birmingham, who are contributors to the great Exhibition



of an extensive variety of useful and ornamental productions in iron, bronze, &c., distinguished by elegance and correctness of design, and excellent workmanship. Of these we might have selected a large number for illustration, if our space had been less limited. The CANDLESTICK, which commences this page is graceful in form and character: the next is a GROUP, in bronze and or-moulu, of the Queen and the Prince of Wales, modelled by Mr. John Bell,—the distinguished sculptor. It





is, in all respects, a good example of English casting. A stair-case BALUSTRADE, in ormoulu, is an admirable piece of work in form, colour, and casting. The INKSTAND



beneath it is equally entitled to commendation, and the VASE, of open-work, is both light and elegant. The firm of Messenger and Sons has amply sustained its reputation.

We should most assuredly have omitted one of the *greatest* features of the Exhibition had we neglected to introduce into our Catalogue the colossal statue of the renowned crusader, GODFREY OF BOUILLON, modelled by M. SIMONIS, of Brussels. It is a work conceived in a noble spirit, and as admirably carried out.



The SCROLL underneath is another of the many valuable contributions of Messrs. MESSENGER & SONS, of Birmingham; it is intended for a gas-bracket, and shows a very graceful arrangement of curved lines.



Some objects of manufacture, novel in this country but much practised by

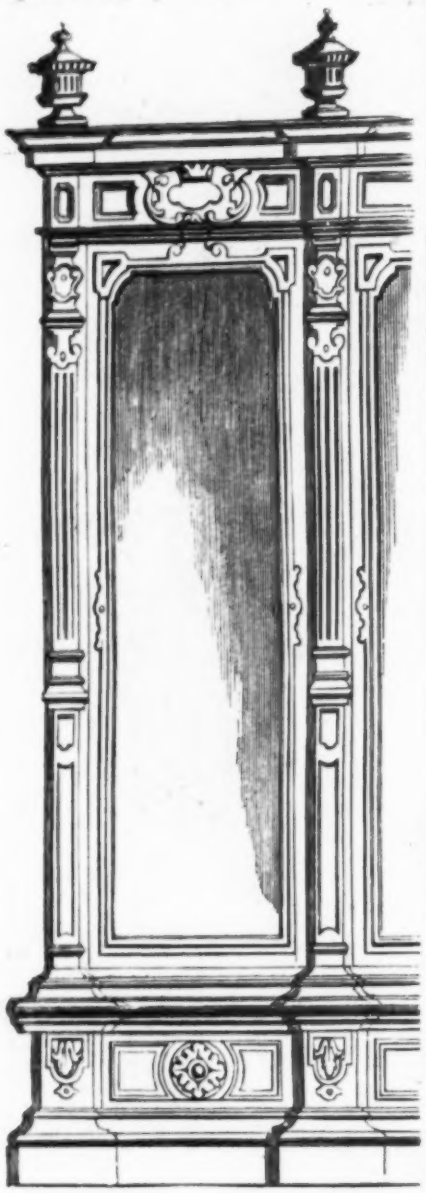


the continental jewellers, are exhibited by Mr. F. ALLEN, of Birmingham; we engrave two FLOWER-VASES, of fillagree-



work, made of fine gold threads throughout; they are exquisitely delicate.

Messrs. JACKSON & GRAHAM, the eminent upholsterers, of London, are large contributors



to the Great Exhibition of many important articles of their manufacture. We engrave on



this column a portion of a BOOK-CASE, the panels of which are fitted with plate glass, and the end of a SOFA, showing a demi-figure, boldly carved. The SIDEBOARD and CHEVAL-GLASS, with their



underneath are good in their respective styles. The BOOK-CASE on the next page exhibits the best

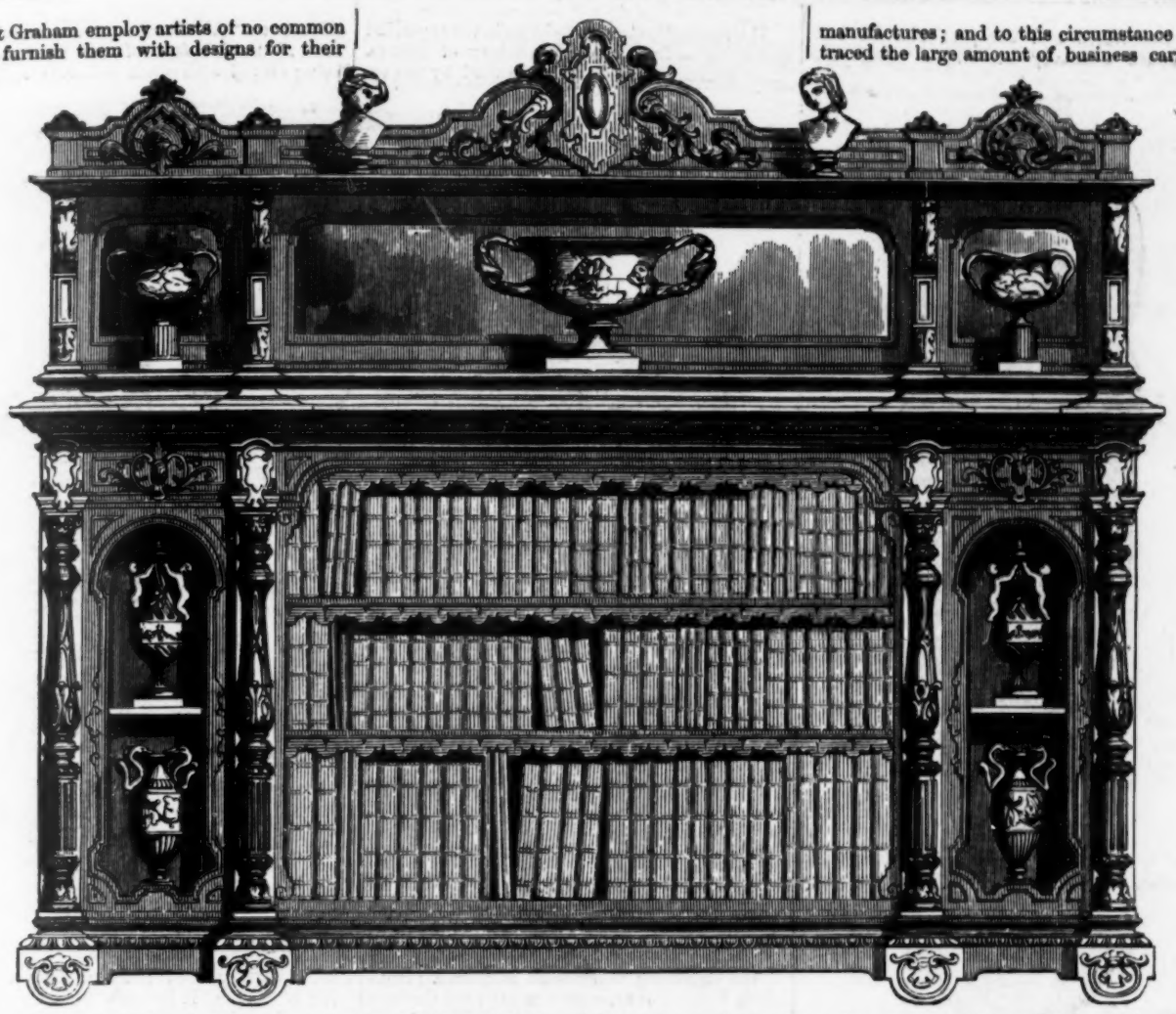


taste in its design; the artist has evidently aimed to combine simplicity of idea with a due bronze candlesticks and ornaments, are beautiful in design, and admirably carved; the CHAIRS regard to richness of detail. The CARPET shows a bold and well-filled pattern, arrayed in bright



and harmonious colours. It is quite evident, from the examples here shown, that Messrs.

Jackson & Graham employ artists of no common order to furnish them with designs for their manufactures; and to this circumstance may be traced the large amount of business carried on



by the firm. Public taste has, of late years, increased to such an extent, that mediocre productions find little chance of sale; hence the best producer is certain of being recompensed in proportion to the spirit and taste with which he may conduct his manufacturing transactions.



The manufacture of the particular kind of earthenware generally known as "BEAUVAIS



WARE," is carried on in places far distant from that ancient town. The three objects occupying



this column are from the factory of M. DE BOISSIMON, of Langeais, in the Department of Indre et

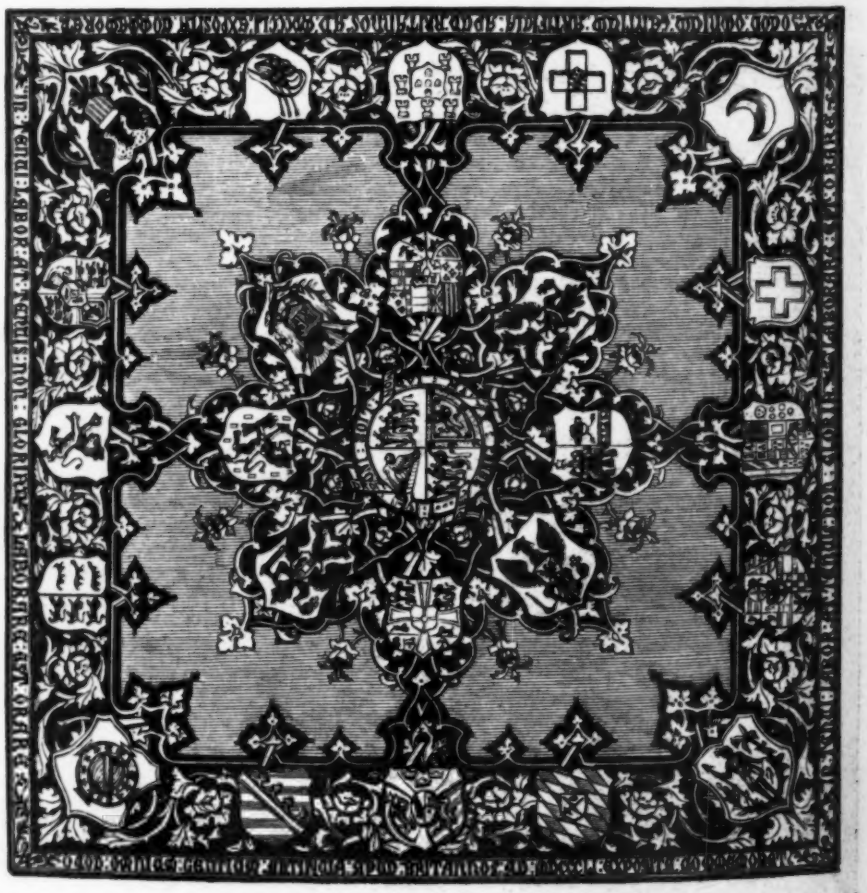


Loire; he is also the producer of other objects, applicable to mere purposes of utility. The VASES are beautiful examples of the "ware."

The musical instrument shown in the appended engraving is from the manufactory of Messrs. LUFF & SON, of London; it is called by the exhibitors an "Albert Cottage Pianoforte HARMONIUM;" the design of the case is elegant, being carved with much elaborate workmanship.



The engraving underneath is from a printed cloth TABLE-COVER, commemorative of the Great Exhibition, manufactured and exhibited by Mr. W. UNDERWOOD, of London, from a design by Mr. Slocombe. It is exceedingly rich in its ornamental work, conspicuous among which are the



royal arms of England, surrounded, in the centre and border, by those of the principal nations contributing to the grand display of industrial art; appropriate mottoes enclose the whole.

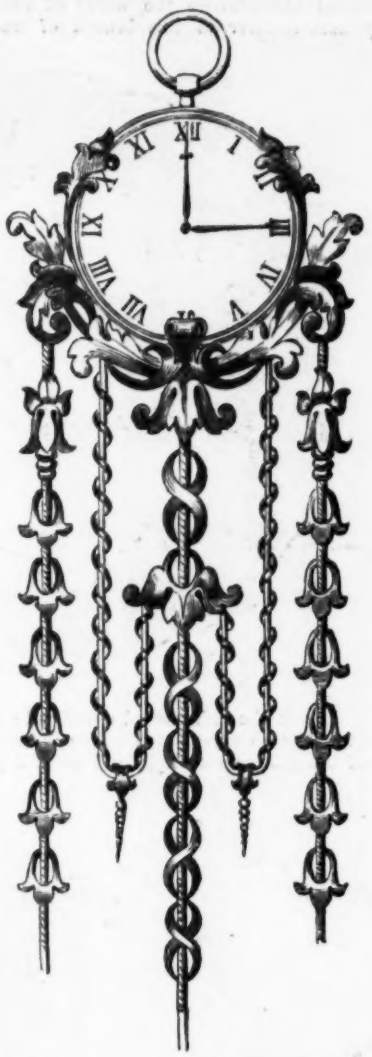
From one of our most picturesque and fashionable provincial towns, we have a display of plate



and jewellery unsurpassed by places of greater celebrity. Messrs. MARTIN, BASKETT, & MARTIN,



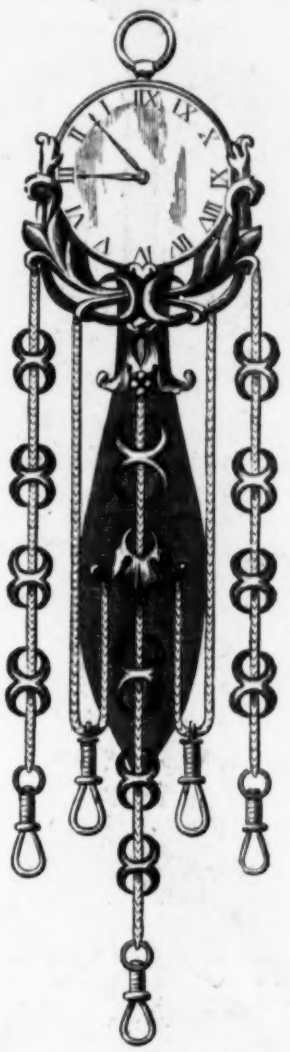
of Cheltenham, are the contributors of the objects introduced on this page. The first is a richly chased CLARET-JUG, after Cellini, a sufficient guarantee for its beauty. The next is a SALT-CELLAR, showing great novelty and elegance in its design, and very skilful execution. The two



subjects heading the other columns are respectively termed a PORTE-MONTRE and CHATELAINE; they are made on such a principle as to suit watches of any size, besides having the advantage



of keeping the watch secure and steady. A BUTTER-COOLER succeeds; the dish for the butter is of white marble, the ornament, consisting of leaves and butter-cups, is of silver, the interior of the flowers being gilt; the combination of these materials produces a very chaste effect. The last illustration is from a BRACELET, formed of gold, enamels, diamonds, and carbuncles, in the following style: the diamonds are placed



over the carbuncles; the gold cross-bands connecting the precious stones are slightly enamelled in scroll-work of a rich turquoise-blue colour, forming altogether a brilliant and perfect ornament. Other contributions of these tasteful manufacturers are some beautiful pearl ornaments, an ink-stand on which is modelled a group of Milton and his daughters, a silver-gilt toilette stand, tea-services, centre-pieces, and a large variety of chronometers and watches. One would scarcely expect to see such productions emanating from a place having no manufacturing notoriety; but the call upon our national industry seems to have been answered from every quarter, even where the least expected.

M. Regout, of Maestricht, Holland, exhibits some tasteful Flower-stands of bronze; articles

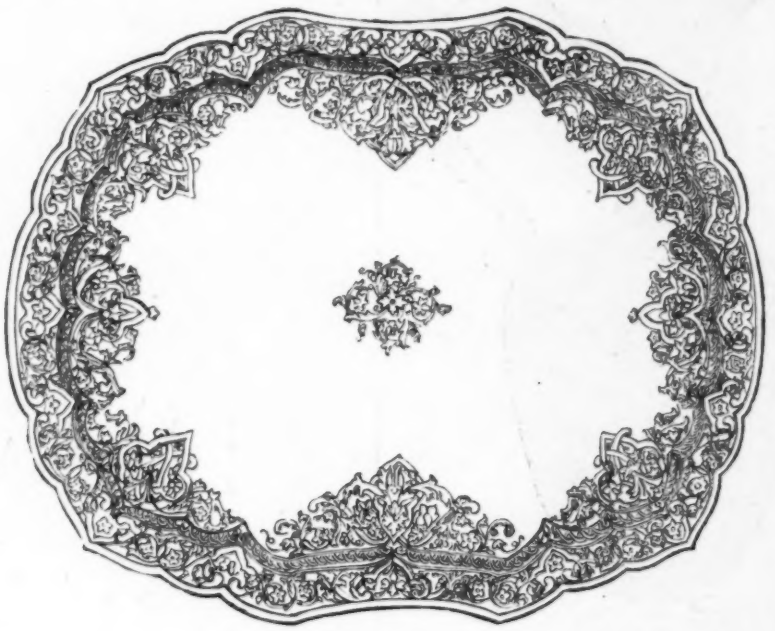


of elegant luxury, which we are glad to know are becoming more generally adopted for the



decoration of our houses. We engrave two specimens, one in the form of an antique tripod, the other in a more free and fanciful style.

We have elsewhere found occasion to notice the great improvement visible in the papier-mâché works of the present day, as contrasted with those of a few years since; this improvement characterises the works of nearly every manufacturer in this branch of trade.



and gilding, on the dark ground usually adopted, cannot be by us represented. The Dressing-Table beneath is a very light and tasteful production; the glass swings freely from scrolls which spring from each side, and thus the ordinary objectionable stand for this necessary



article is obviated, and a positive gain in the general appearance effected. The Chair has also the merit of grace and lightness, and the Footstool is of a novel and agreeable form. Mr. Clay deserves this meed of praise for the skill he has displayed in the selection of designs

The Papier-Mâché works exhibited by Mr. H. Clay, comprise tea-trays and articles of furniture of much lightness and elegance. An elaborate and beautiful design for one of these Tea-Trays we here engrave, premising that we can give the design only; the brilliancy of colour

for manufacture in this material. It is pleasant to know that manufacturers of such old standing are willing and able thus to exert their capital and ability in upholding the character they have obtained. It is a good and healthy tone of mind, which we are glad to recognise generally.

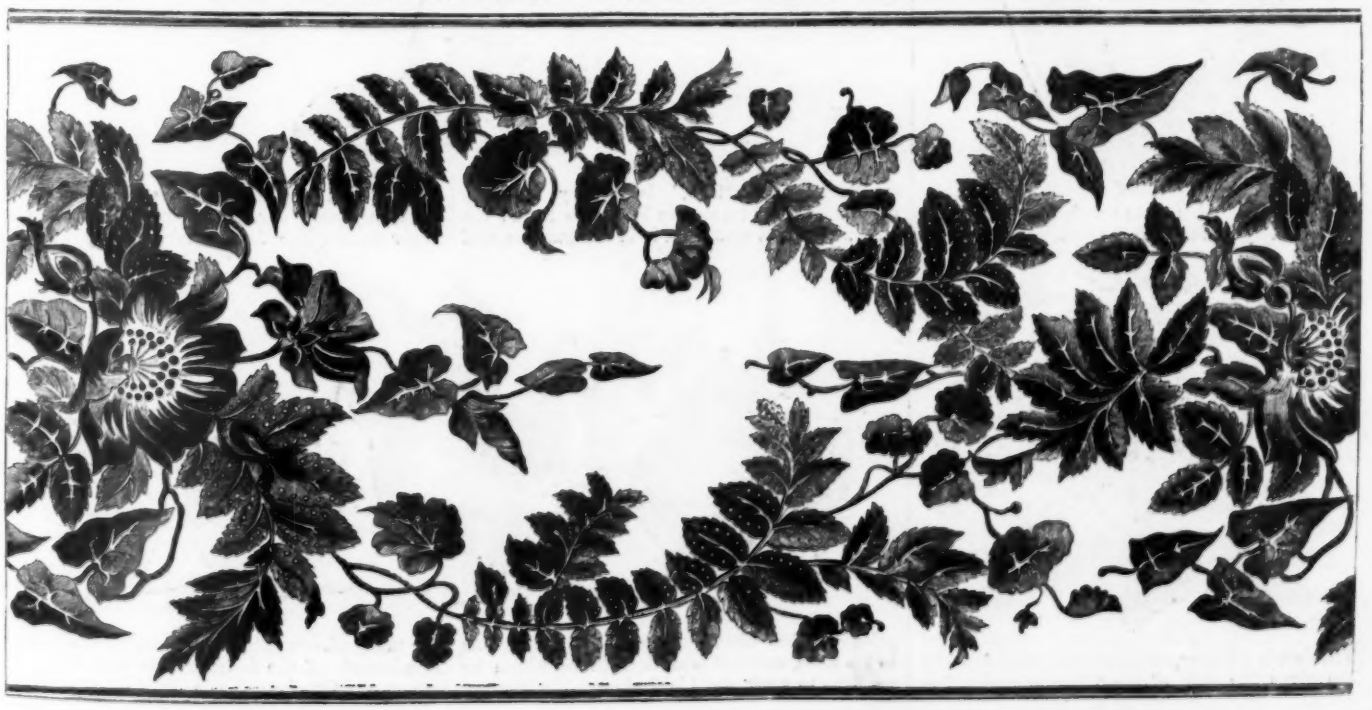
An EMBROIDERED VEST, manufactured and exhibited by Messrs. McGEE & Co., of Belfast, from a design by J. B. Wilkinson, of the School of Design in that town, combines neatness with elegance of pattern. The drawing gained the prize of 5*l.*, offered by the manufacturers for the best design.



This engraving is from a piece of SILK, manufactured by M. GABIAN, of Berlin, with whose establishment we were much interested on our recent tour of inspection through Germany. The pattern displays great boldness; the silk itself, we presume, is intended chiefly for Royal use, as explained by the black eagle of Prussia, with its spreading wings.



Among the various textile fabrics exhibited by Messrs. REDMAYNE & SON, of London, is a piece of RIBBON, the pattern of which we here introduce; the design is very graceful, consisting of floriated wreaths, in which is the passion-flower, one of the most beautiful productions of the garden.



A small but well-selected display of silver work and jewellery is made by Mr. R. ATTENBOROUGH, of London, from which we have chosen a few examples for introduction on this page.





The first is a SPOON, to which the manufacturer has given the title of the "Paxton Spoon," in compliment to the gentleman whose name is so worthily associated with the vast undertaking in Hyde Park; the design of the spoon is in pure classic taste. The BRACELET that follows this is of very choice workmanship; the cable is of massive gold, and the pendent consists of vine-



leaves set with brilliants. The TAZZA with its top is excellent and novel in form, and exhibits some very elaborate engraving; it also shows the effect that can be produced by the various methods of working upon silver, gilding, and chasing. The TEA-SERVICE, called the "Albany,



or Bachelor's Pattern," is worthy of commendation from its simple but pure form; the only attempt at ornament is in the handles, and the borders, or rims. Besides the objects we have engraved, Mr. Attenborough exhibits a silver centrepiece for the table, an agricultural



prize cup, &c., all of which are highly creditable to his taste, and to the skill of those whom he employs to work out his designs. He is one of the many who uphold the reputation of England in a branch of the industrial arts, in which we are so rapidly advancing in every department.

Messrs. Elkington, Mason, & Co., of London and Birmingham, are extensive contributors of their celebrated electro-plate manufactures, a



branch of industrial art which has made immense strides since the patent for the various processes of gilding and plating metals by the agency of



electricity was granted to this firm in 1840. Messrs. Elkington alone employ about five hundred work-people in their establishment, and about thirty other British manufacturers have licences to use this process, which is also extensively adopted in foreign countries; thus some idea may be formed of its importance to the trading community. It is unnecessary for us to



dilate upon the advantages which electro-plating possesses, as there must be few persons who have not practically tested its use and excellence. We have found some difficulty in making a



selection from the numerous objects which the glass cases of Messrs. Elkington in the Exhibition contain, but we think our examples will sufficiently illustrate the variety and artistic qualities of their productions. We commence with two Table Ornaments, or Fruit-Dishes,



ornamented with subjects taken from English national games—cricket and archery; the figures on these objects are well modelled, and the composition of each is very effective. The Communion-Service, commencing this page, is designed in the ornamented Gothic style. The Tea and Coffee-Service, which follows, is an elegant adaptation of the arabesque pattern;



and the lower one is of richly-engraved Gothic.



A JUG and three VASES appear on this



column, each excellent of its kind; as are also



the CANDLESTICK and FLOWER-VASE; the former shows much originality of design. The next



engraving is from a large CENTRE-PIECE for eight



CENTRE-PIECE which follows it is modelled from the "Crown imperial" plant. A very elegant

lights, in the style of the fifteenth century, with winged figures supporting baskets for fruit. The



CRUET-FRAME has an arabesque pattern, and the

CLARET-JUG completes the next column; its form



and enrichments are highly to be commended.



We come now to what must be considered, for

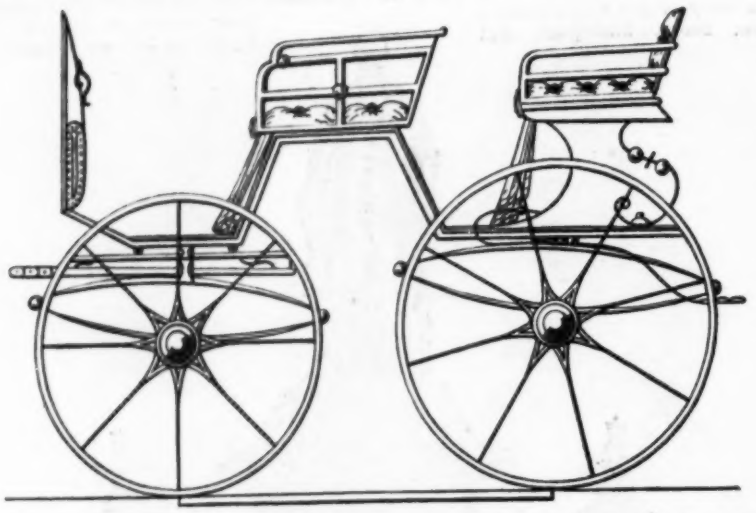


design and workmanship, the most important contribution of Messrs. Elkington,—a VASE, intended to represent the triumph of Science and the Industrial Arts in the Great Exhibition; the style is Elizabethan enriched. Four statuettes on the body of the vase represent Newton, Bacon, Shakspeare, and Watt, commemorating Astronomy, Philosophy, Poetry, and Mechanics respectively. On the four bas-reliefs, between these figures, the practical operations of Science and Art are displayed, and their influences typified by the figures on the base, indicating War,

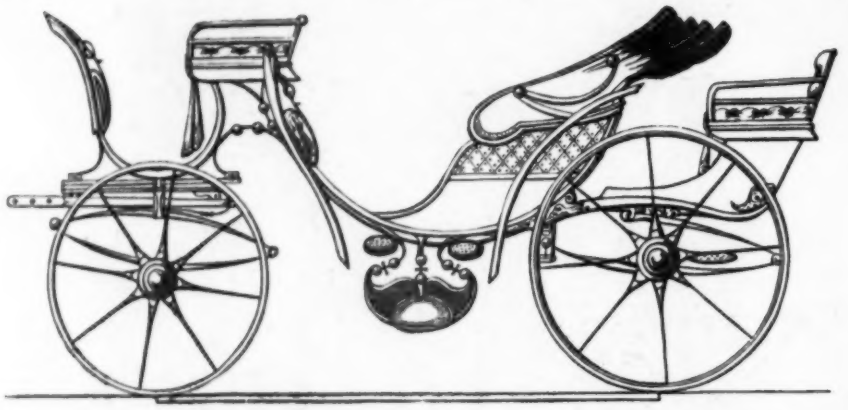


Rebellion, Hatred, and Revenge, overthrown and chained. The recognition and the reward of peaceful industry are symbolised by the figure of Prince Albert surmounting the composition, who, as Patron of the Exhibition, is rewarding the successful contributors. The height of the vase is four feet; it was designed and modelled by Mr. W. Beattie. Among the other manufactures of this firm, is a group, in silver, representing "Queen Elizabeth entering Kenilworth Castle."

The two CARRIAGES engraved below are contributed by Messrs. JONES, BROTHERS, of Brussels, extensive manufacturers and exporters of carriages of all descriptions; employing in their different departments upwards of a hundred men. They have obtained five medals



for their productions at various exhibitions in Belgium, and in 1847 they gained the "Gala" medal.



These medals have been found of the greatest use as a stimulus to inventive industry among continental manufacturers, but, until the present period, they have been unknown in our own country. The rewards of this kind intended to be bestowed on native ability contributed to the Great Exhibition, will test its applicability to our own land, and, we have very little doubt, will be found as effective here, as they have certainly been proved to be upon the continent.

The appended STOVE, from the manufactory of Mr. MAUND, of London, in no degree detracts from the elegance of the most classically-furnished hall, or other apartment, in which it may be placed. The general form is that of an antique urn, and is another proof of



the great and universal applicability of the graceful designs of antiquity,—forms studied with perfect truth and beauty, which are capable of being reproduced for new purposes, unthought of by the men who imagined them, but whose pure taste has rendered their ideas immortal.



The various examples of decorative HARNESS, exhibited by Messrs. LACEY & PHILLIPS, of Philadelphia, exhibit manipulative skill, and are tasteful and elegant additions to the well-appointed equipage. The mountings are of silver, and the decoration is executed with very great care.

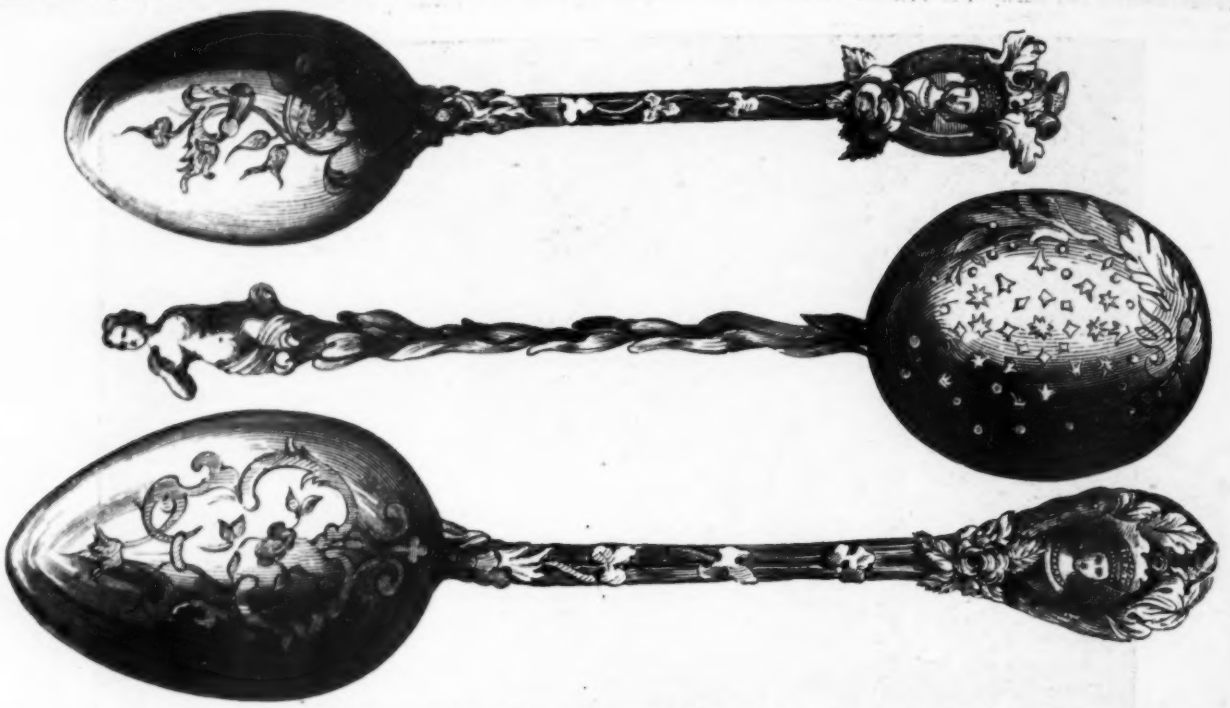
This is another of the CARPETS, manufactured by Messrs. T. SMITH & Co., of whose contributions we have inserted two examples in a former page. The pattern of this is very bold, and rich in colours, and the fabric itself is of the most luxurious character, uniting elegance of decoration with great warmth, the two grand desiderata requisite in manufactures of this description; we cannot possibly award them higher praise.



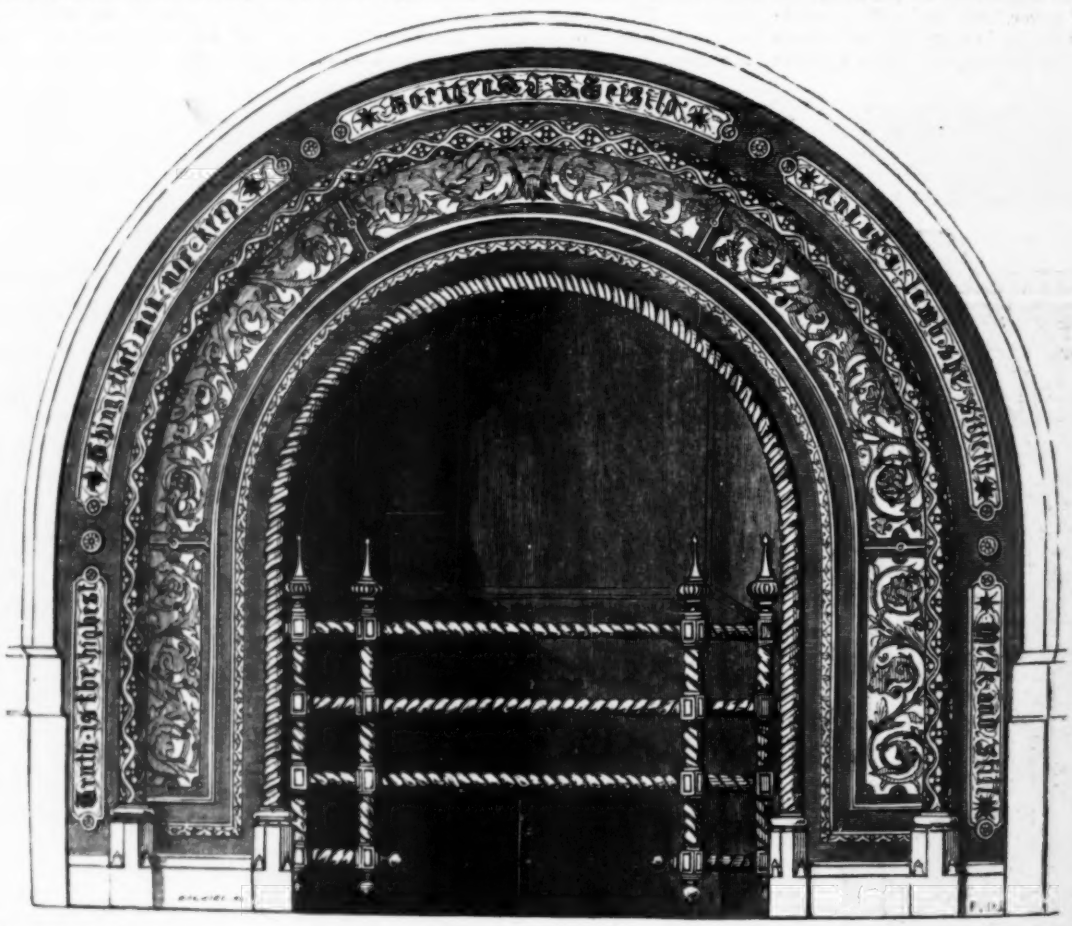
Our continental neighbours, on the other side of the Straits of Dover, have undoubtedly made a most excellent display in every kind of cabinet-work; this will not be thought singular by those who are acquainted with the demand which exists in France, and in Paris especially, for every description of decorative furniture. There is scarcely a house of public entertainment, of the better kind, in the French metropolis, that cannot show numerous articles in which the skill of the wood-carver and the taste of the designer, are not abundantly manifest; while the private residences of the middle classes, and of the more wealthy, are supplied according to the means of each respectively. The CABINET engraved here is manufactured by M. RINGUET LEPRINCE; its chief interest, in our estimation, lies in the elegant simplicity of its ornament.



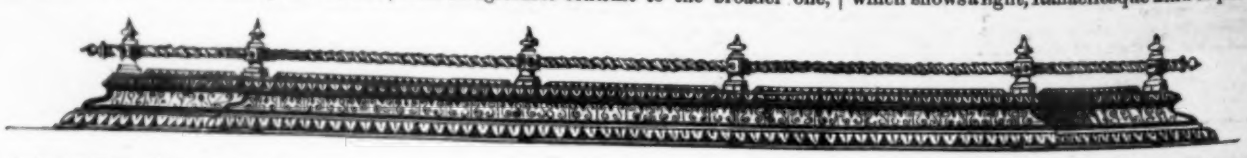
The SPOONS and SUGAR-LADLE, manufactured and contributed by Mr. W. R. SMILY, of London, will please exceedingly by their novelty, and a rich and graceful style of ornament; the running foliage on the handles of the spoons is a pretty idea, and the bowl of the sugar-ladle is good.



Mr. JEAKES, of London, is the manufacturer of the STOVE and FENDER which occupy the remainder of this page. The designs of the former object especially are most elaborate, and were, we are informed, supplied by Messrs. Lawford and Heneker, architects. The narrow

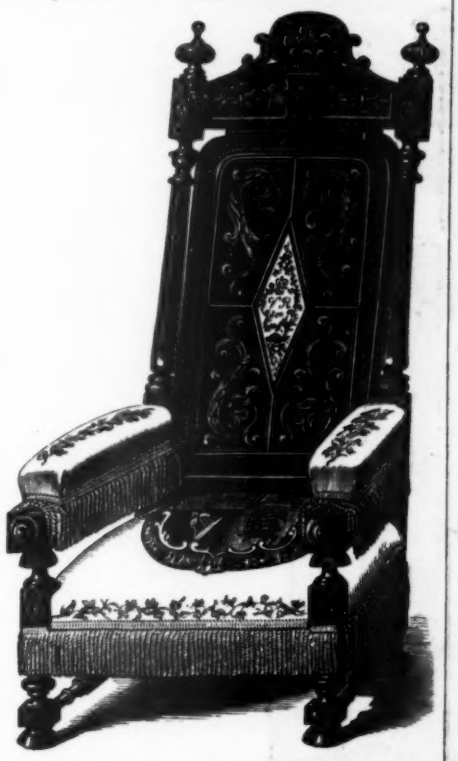


mouldings of the arch are fancifully varied, and form an agreeable contrast to the broader one, which shows a light, Raffaellesque kind of pattern.



The style and form of the twisted bars are uncommon, adding considerably to its novelty. The fender harmonises well with the stove.

The CHAIR is one of a set, manufactured by Messrs. W. & B. HILTON, of Montreal, in Canada, as a present to the Queen, from the ladies of that place, who have worked the tapestry.



The illustration underneath is from a damask TABLE-CLOTH, manufactured by Mr. BERRILL, of Dunfermline, especially for the American market. The medallion in the centre is intended for a portrait of Washington; it is surrounded by devices bearing reference to the part he acted in asserting the independence of his country. The border shows a bold and well-filled pattern.

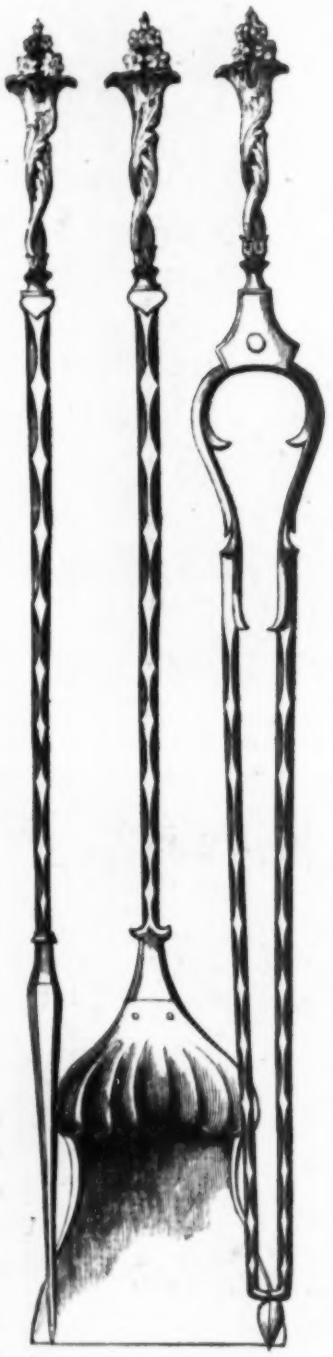


From several CARPETS, manufactured and exhibited by Messrs. H. BRINTON & SONS, of Kidderminster, we have selected one for the purpose of engraving. It is a Brussels velvet, of an exceedingly bold and effective pattern, consisting of scrolls and the leaves of the palm-tree,

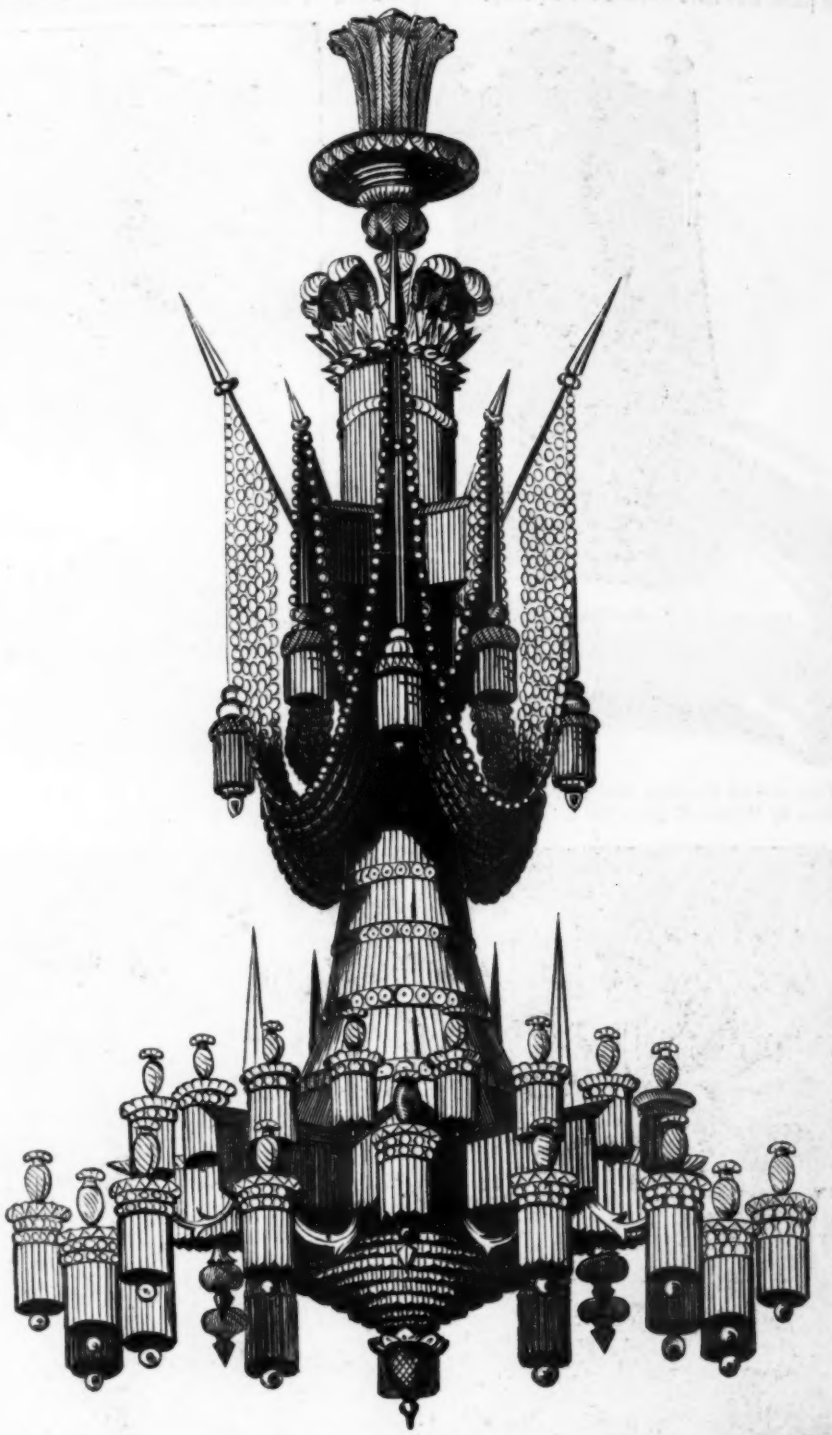


with some smaller floriated ornaments. There is infinite variety in the arrangement of the forms introduced, and great ingenuity and skill must have been exercised in combining them into an harmonious composition; notwithstanding which, the artist has succeeded in his object.

A set of polished steel FIRE-IRONS, with ormolu handles, by Messrs. H. & W. TURNER, of Sheffield, have as much elegance imparted to them as can be exhibited on objects affording but little scope for the exercise of the designer's taste.



Messrs. HANCOCK, RIXON, & DUNT, of London, exhibit a CHANDELIER, of cut glass, for thirty-two lights. The section of the body forms a star; the upper part is composed of drops, which are arranged in the shape of banners. It will present a brilliant appearance when lighted.



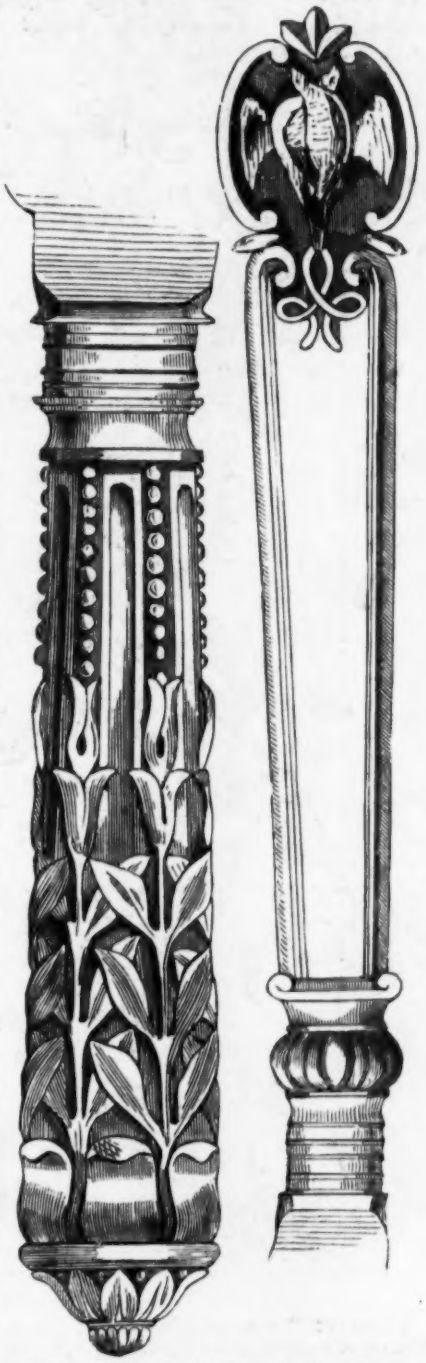
The illustration that fills the lower part of the page is from a piece of EMBROIDERED CLOTH, from the establishment of Messrs. HOULDSWORTH & Co., Manchester. The pattern is worked in what appears to be gold thread, on a deep moreen ground, presenting altogether an exceedingly rich effect, as the pattern stands out in bold relief. The cloth is intended for a table-cover, and a very splendid table-cover it makes.



Messrs. W. Hargreaves & Co., of Sheffield, exhibit a large and well-selected assortment of cutlery, as table-knives, carvers, game-carvers, dessert-knives, from which we introduce here four examples of ornamental handles. The first two are of Table-Knives, in a bold style of workmanship, and carefully executed; the last is from a Game Carving-Knife, with a brace of birds at its termination; the third is an ivory-handled Bread-Knife, which, in form, is a manifest improvement upon most of those in general use. All these handles are of fine ivory elaborately carved and mounted with silver ferules, and the blades are of the highest polished steel.







The engraving immediately underneath is from the hilt of a Couteau de Chasse, manufactured by M. Delacour, an extensive armourer, of Paris. The design is very elegant in all its details, but its merits are likely to be overlooked, without a close inspection of the work, which is of iron, bronzed and richly gilt.



A Frieze, modelled in plaster by Mr. J. Harmer, Jun., of Pentonville, shows considerable taste in the art of design as well as skill in the manipulation. The scroll is judiciously ornamented with flowers, leaves, and wheat-ears, and a variety of other natural objects, and it encloses some admirably arranged groups of fruit, &c.



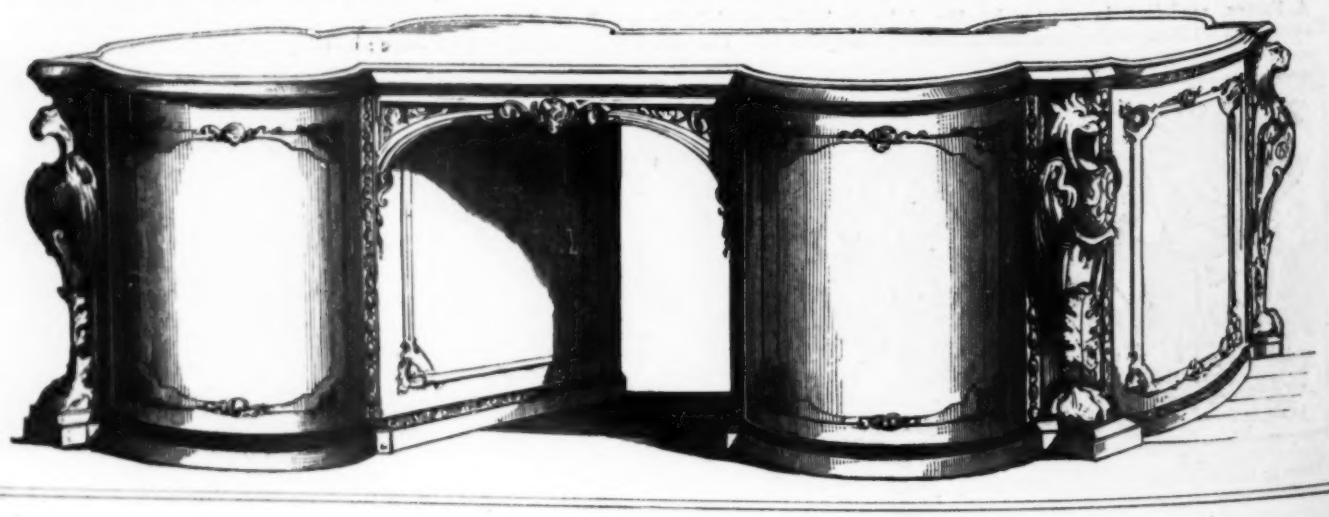
The appended design is from a piece of SILK, exhibited by Messrs. REDMAYNE & SON, of London; it shows a graceful running pattern of natural objects—the rose, shamrock, and thistle.



Messrs. MESSENGER & SONS, of Birmingham, have a CANDELABRUM for ecclesiastical purposes.



A LIBRARY TABLE, manufactured by Messrs. GILLOW, of London, is worthy of the high position which the firm holds as cabinet-makers; it is of very simple construction, but elegant in its design: the *chimeræ* at the angles are boldly carved; the other ornaments are in excellent taste.



DANTE'S LOVERS are embodied by Mr. MUNRO in a touching and characteristic style; worthily depicting the simplicity and earnestness which the immortal poet has made the prevailing traits of those whose course of love "never did run smooth." The quaint costume gives an air of much truthfulness to the group, which is excellently composed.



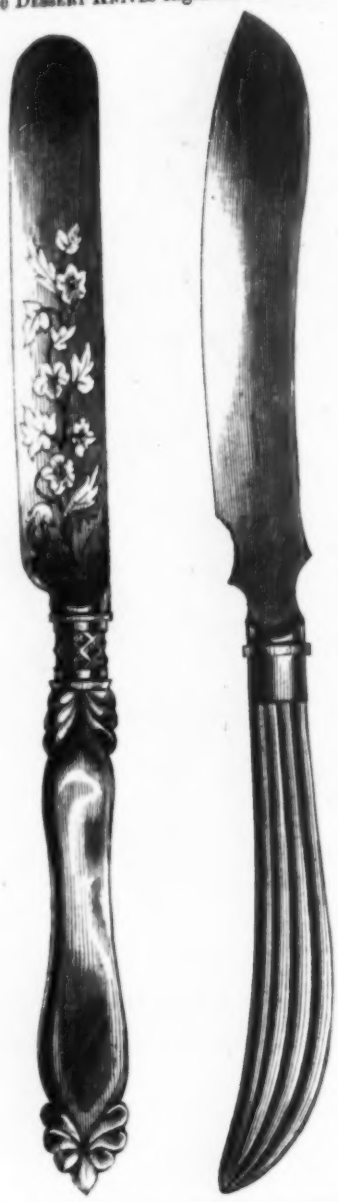
A Rhenish legend has furnished M. ENGELHARD, of Hamburg, with the theme for a very lovely statue of LURLINE, the dangerously-beautiful resident of the Lurley-berg, who woos the boatmen to destruction.



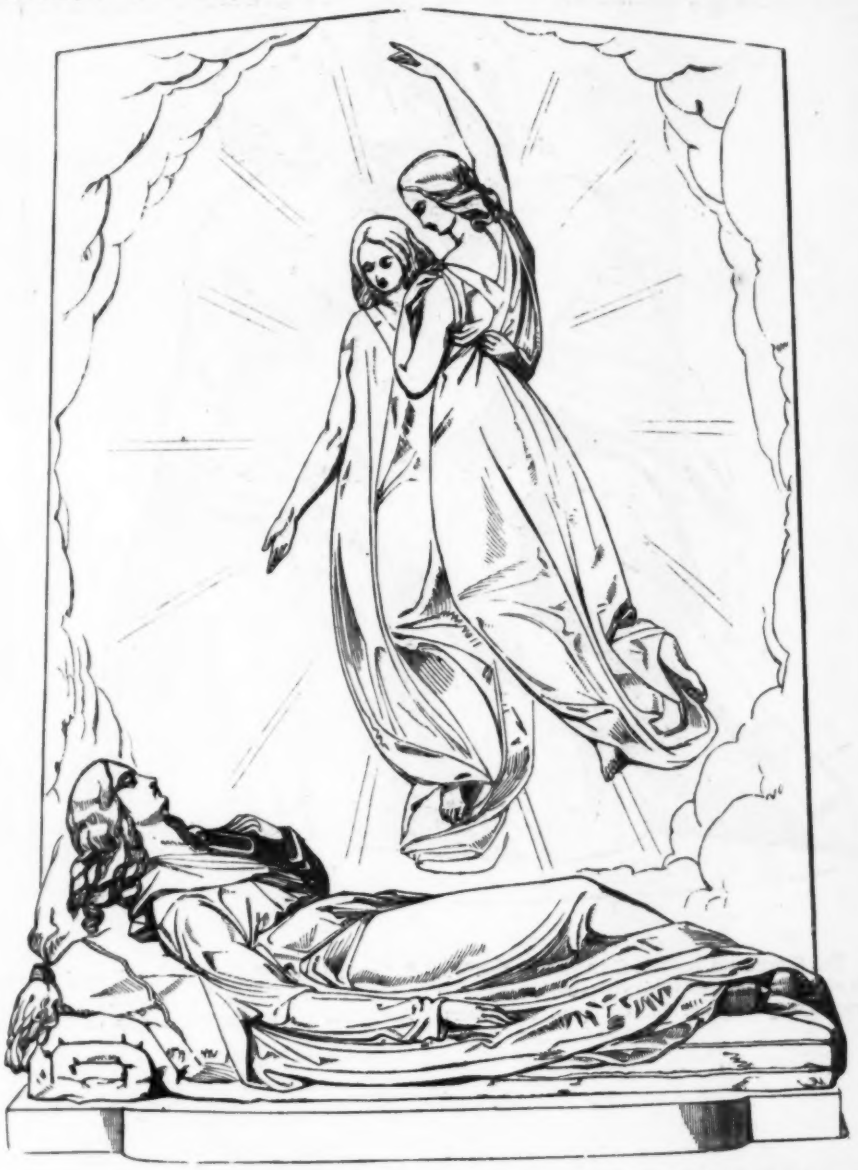
The SIDEBOARD, by Mr. GILLOW, of London, is of bold design and spirited execution; it is an excellent specimen of the ability of our manufacturers in wood-carving, as well as of taste and fancy in composition. It shows a freedom from too great slavishness of idea, a determination to get rid of the trammels of conventional styles, which is very cheering to all who have felt its primary importance to native interests.



Messrs. MAPPIN, of Sheffield, some of whose contributions appeared in a former page of our Catalogue, are the manufacturers and exhibitors of the DESSERT KNIVES engraved underneath.



Mr. JAMES EDWARDS exhibits a gracefully-conceived bas-relief, which he terms "The Last Dream" in life, of a fair and delicate female, and illustrative of the passage, "her sun went down while it was yet day, but unto the upright there ariseth light in the darkness." The young girl has sunk to rest, peacefully and trustingly; the volume upon which her hope is founded rests on her bosom, and her last earthly imaginings are of the ever-living spirits who welcome her.

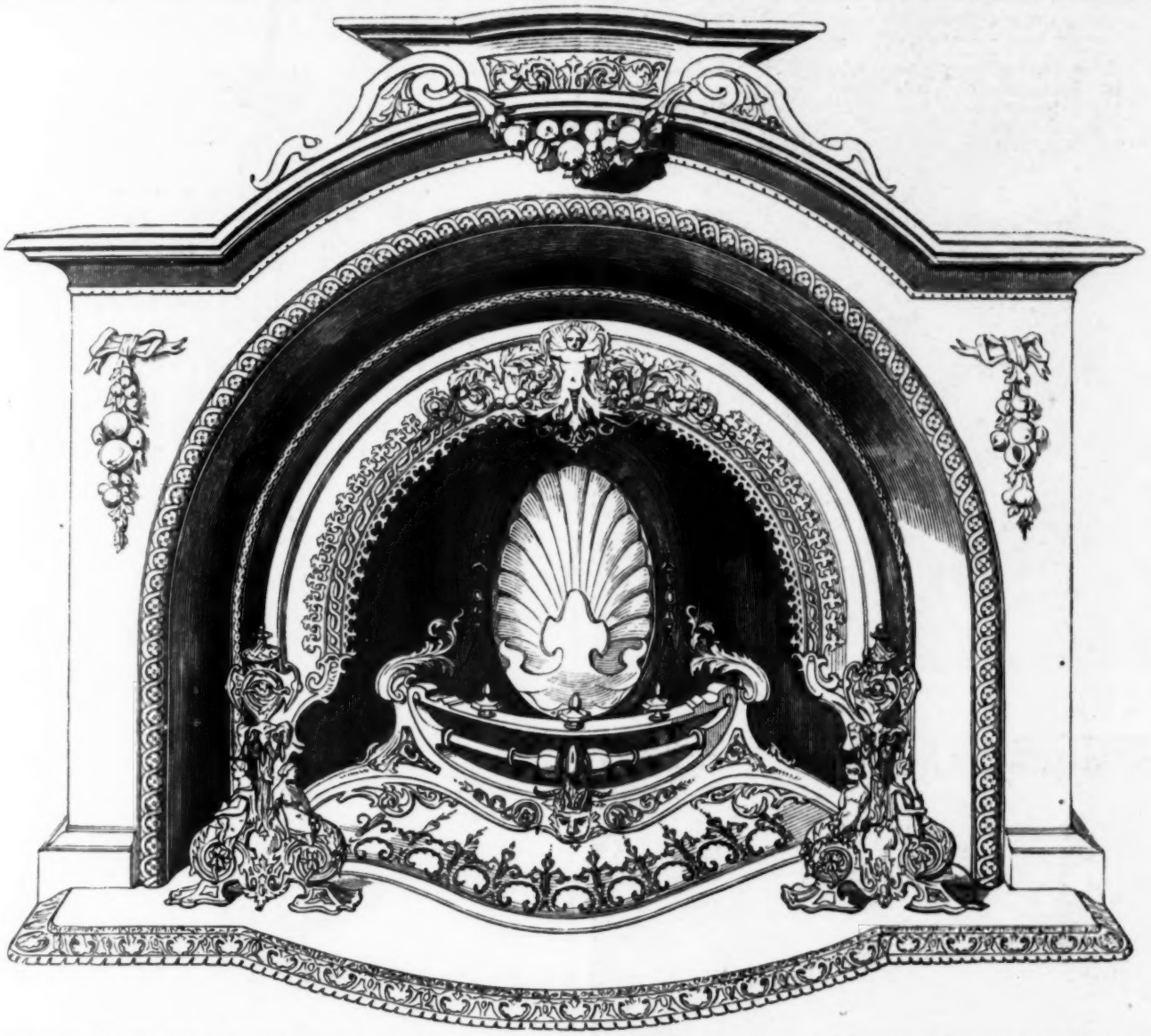


The manufacturers of BILLIARD-TABLES have recently introduced a great improvement into them, by the substitution of slate tops for wood,

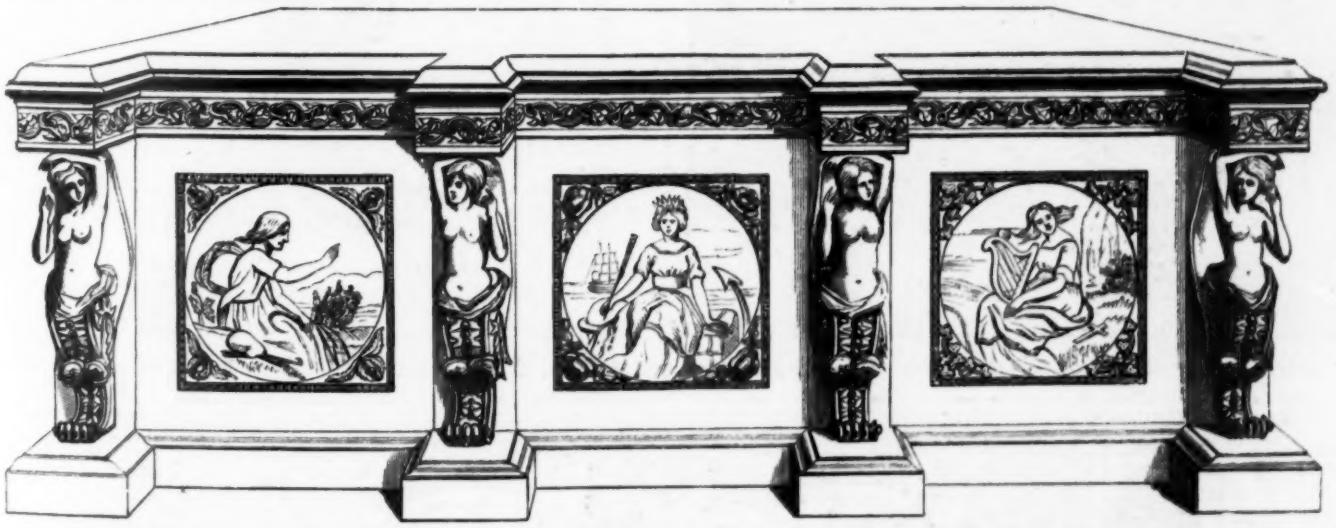


That engraved is of this description; the frame is of Spanish mahogany, boldly carved. The manufacturers are Messrs. THURSTON & Co., of London.

The exquisitely beautiful STOVE, enclosed in a mantel-piece of white statuary marble, is manufactured by Messrs. YATES, HAYWOOD, & Co., of the Effingham Works, Rotherham, from the design of one of the artists of that establishment, Mr. George Wright. It is certainly one of the most superb objects of this kind which we remember to have seen. The hearth-plate slopes upwards, and is so contrived that the ashes, falling upon it, run through and are concealed. The andirons are composed of groups of foliage and rustic appendages, in the midst of



which are seated a shepherd and wood-nymph, charmingly modelled. The material of which it is made is steel, very highly polished, set with or-molu ornaments; we may add, that its construction is such as to require no fender. Messrs. Yates & Co. exhibit other articles—all designed and produced on their own premises, by their own workmen; a merit of no common value, and which augments the worth of their contributions.



The contributions from our fellow-countrymen in the Channel Islands are comparatively few, and of these, still fewer which attract attention as objects of manufacturing or decorative art. The only work we have found available for our purpose is a CHEFFONIERE, or sideboard, manufactured by Mr. G. C. LE FEUVRE, of Jersey; it is made of oak, a portion of the wood being the produce of the island; the designs in the compartments are worked in tapestry. The upper part of the sideboard is omitted—as by no means so good as the portion we have engraved.

Messrs. H. C. McCrea, of Halifax, exhibit numerous specimens of Furniture Damasks, table-covers, poncho stuffs, &c.: we here engrave a piece of the first-named—the furniture-damask—of a bold and good pattern.



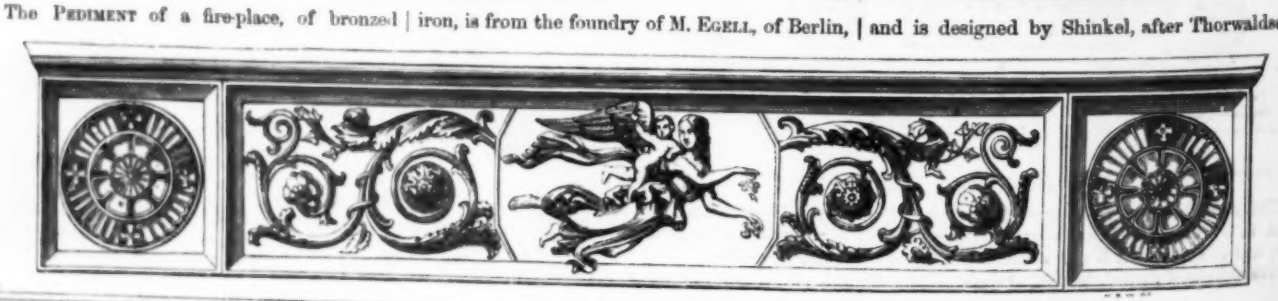
This engraving is also from a piece of Furniture Damask, manufactured by Mr. W. Brown, of Halifax, an extensive producer of table-covers, &c.



The Candelabrum is one of a pair formed of the purest crystal, by Messrs. F. & C. Osler, of London and Birmingham, for her Majesty the Queen: each of them stands eight feet high, and is made to hold fifteen lights.



The Pediment of a fire-place, of bronzed | iron, is from the foundry of M. Egell, of Berlin, | and is designed by Shinkel, after Thorwaldsen.

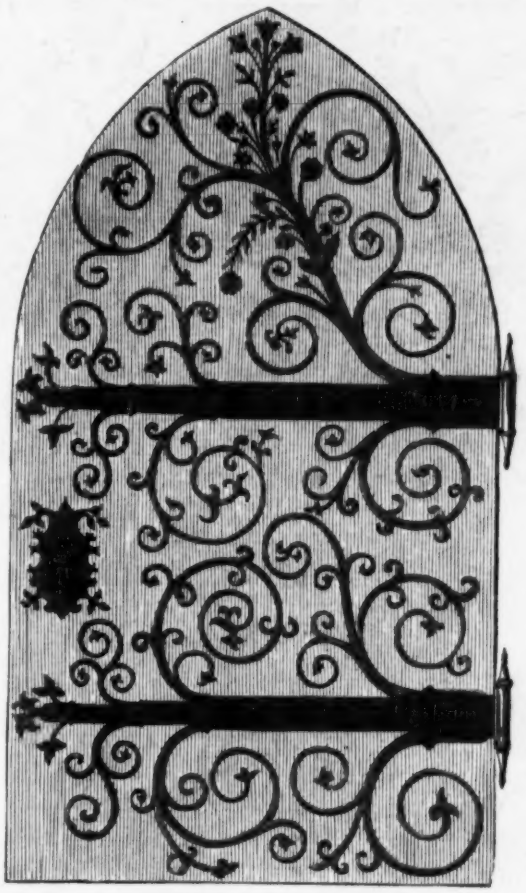


The engraving underneath represents a STAINED GLASS WINDOW, executed by Messrs. BALLANTINE & ALLAN, of Edinburgh. It is intended for the entrance-hall of Glenormiston, the property of Mr. W. Chambers. This estate is held direct from the Crown, on condition that the proprietor, when required, shall present the sovereign with a red rose on the festival of St. John. The design in the centre of the window represents this ceremony, which, according to local tradition, was last performed in 1529



an heiress of that period, supported by a knight, is offering a rose to the monarch; in the background, a retainer displays the banner of St. John. The picture, as well as the entire window, is surrounded by a rich border of ruby and gold, studded with imitations of gems. The background is pale blue, with gold bands, stencilled in white enamel, with the united national emblems—the rose, shamrock, and thistle. In the upper corners is the legend—"HE THAT THOLES (*i.e.* endures) OVERCOMES."

Mr. W. HASLAM, of Derby, exhibits a specimen of IRON WORK, intended for the door of a church. It is, as far as can be ascertained, a fac-simile of that placed, in the year 1251, on the door of the chapel in which Prince Edward, afterwards Edward I., and his wife, Eleanor, attended divine service. This attempt on the part of Mr. Haslam to imitate the style of

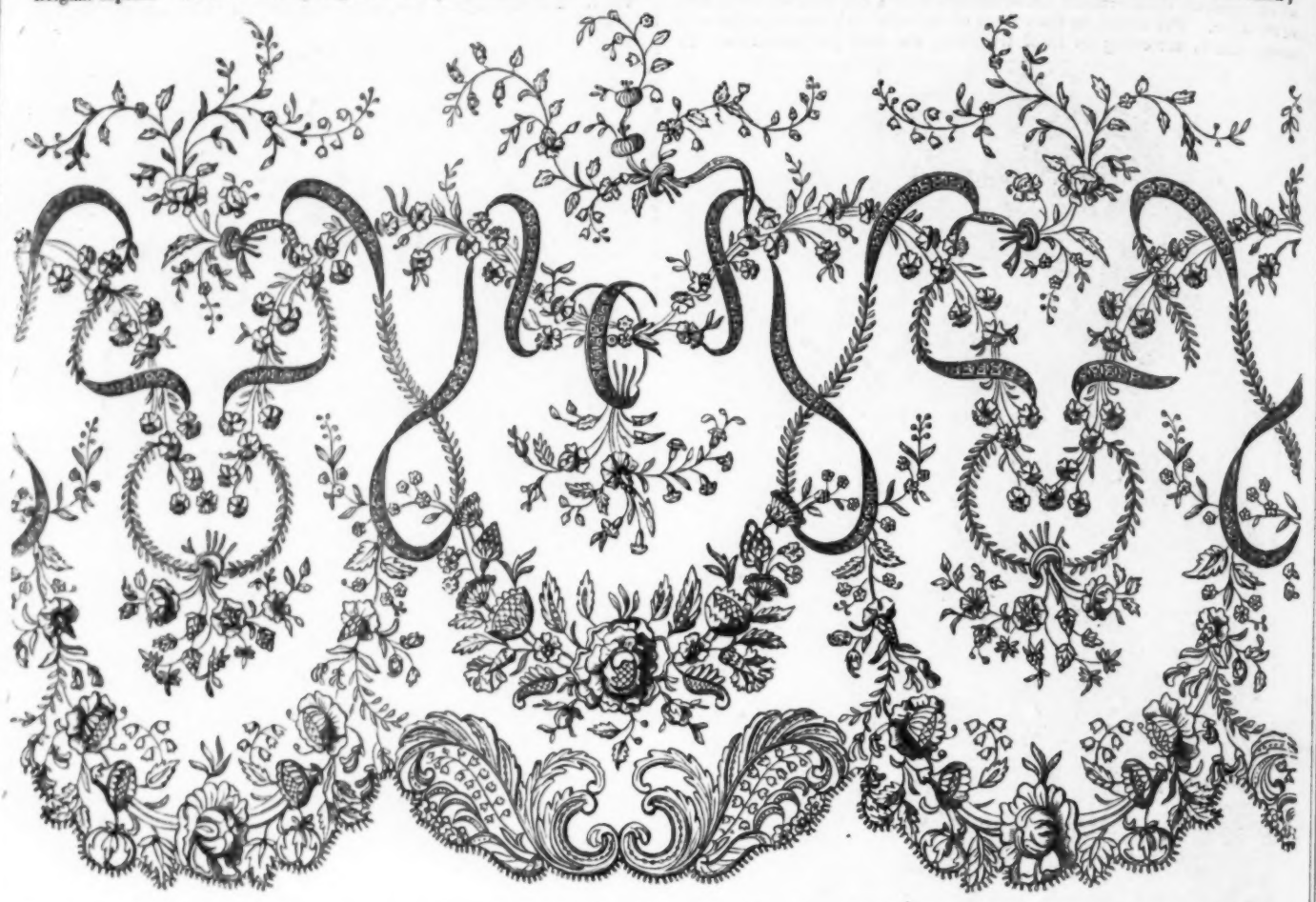


the ancient church-wrought iron-work, which was carried to such high perfection during the period referred to, has been eminently successful.

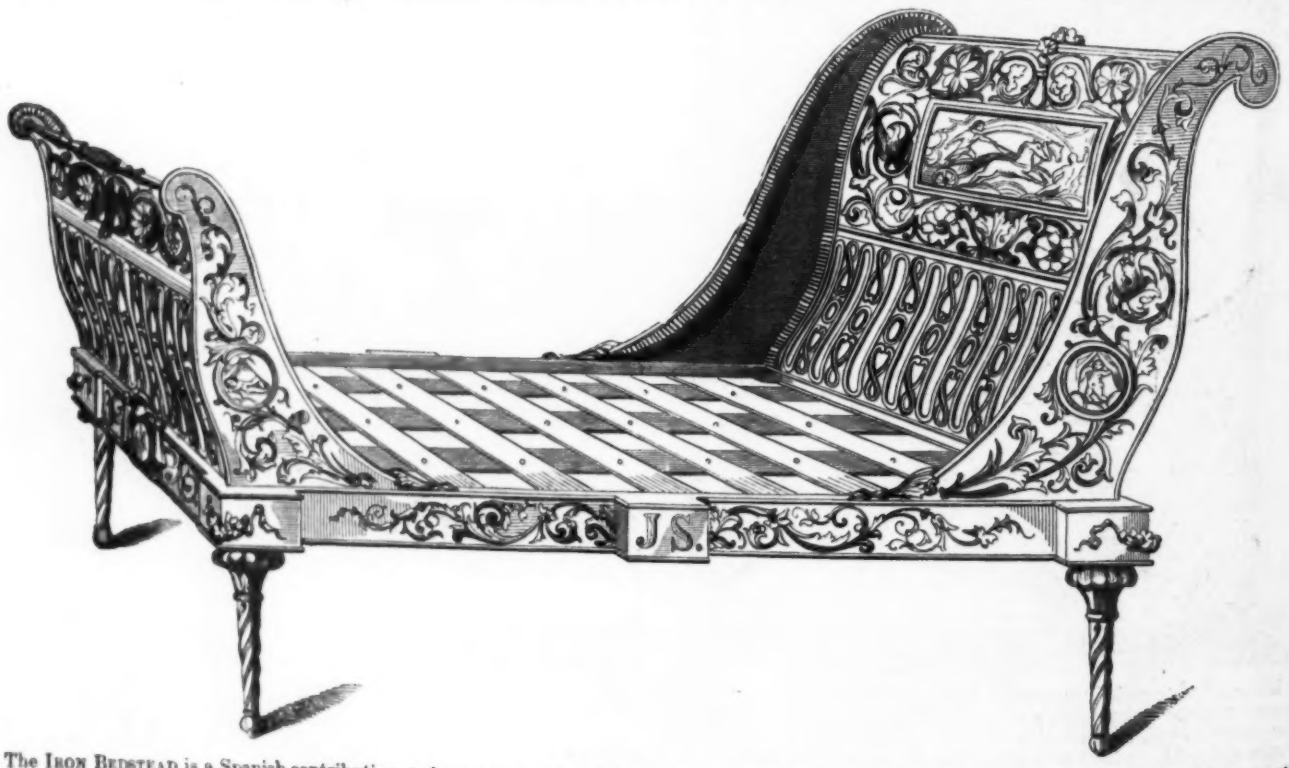


A WINE-COOLER, manufactured in terra-cotta, and exhibited by Mr. W. MARSH, of Longport, Staffordshire, merits commendation from the excellence of its design; in its form and ornament it displays taste of no ordinary kind. The chimeræ forming the handles are fanciful, but of a fashion which reminds us of some of the best antiques, both in mineral and metallic substances. The work is designed by one of the pupils of the Hanley school—an establishment that, with others of a similar character in the neighbouring locality, has done good service among the "potters."

Brussels Lace, that magnet of attraction to ladies, is contributed in great abundance and beauty, by many famed manufacturers of the Belgian capital. We have already engraved the contribution of one celebrated house; we now add another, by M. DELEHAYE, the successor to the well-known firm of Ducpetiaux & Co. It is a portion of the border of a LACE VEIL, and is remarkable for the delicacy and grace of its design, in which flowers, wreaths, and scrolls, are ingeniously combined to form an enriched pattern, through which a ribbon is entwined;



the line of this is prevented from becoming monotonous, by its combination with a leafy spray, introduced with the best possible taste. The same manufacturer exhibits some exquisite examples of handkerchiefs of equally graceful design, and remarkable for the extreme delicacy of their fabric. The patient labour and perseverance necessary to complete these exquisite additions to the toilette of beauty can scarcely be understood by those who have not witnessed their slow growth in the manufactory, in which years are consumed in the product of a single veil.




The IRON BEDSTEAD is a Spanish contribution, and is the work of TOMAS DE MEGNE, of Madrid. It presents some peculiar features of a graceful character, besides oeing well designed for its use. The great improvement in articles of this class, both at home and abroad, cannot fail to attract the notice of the most unreflective; the Crystal Palace alone contains a great and striking variety, both in construction and ornament.

The engravings on this column are from the papier-mâché contributions of Messrs. M'Cullum and Hodson, of Birmingham, who have already



been noticed in one of the preceding pages of our Catalogue. The first is a Ladies' Cabinet,



fitted with writing-desk, and drawers for various purposes, such as holding jewels, envelopes, &c.;



the second is a Jewel-Box of elegant form; underneath this is another Ladies' Cabinet,



inlaid with pearl, containing work-box, &c.; and the last is a Work-Table, also inlaid with pearl, with papier-mâché work-bag; the bag is somewhat of a novelty as regards its material.

The two subjects on this column are from the electro-silver-plate manufactory of Messrs. Cartwright & Hirons, of Birmingham. Their establishment is, we are informed, of comparatively recent date, but there is no doubt, from the taste exhibited in the few objects they have contributed to the great emporium of industry, that it will, ere long, become favourably and widely known. The first of our engravings is from a Basket, for cake or fruit, of good form and



ornamented in a chaste style; it is mounted in a floriated pattern of carved oak. The other is a large revolving Liqueur-Stand, to hold five bottles, with glasses between each. This frame



is entirely new in construction, the bottles and handle being made to revolve within the border, while the frame remains stationary; the ornament bears the same character with the preceding; the two objects, thus harmonising, being evidently intended to be used at the same time.

Messrs. GRAY & Co., of Birmingham, exhibit a variety of new designs for chandeliers and lamps,



constructed in the brass-work for which that city is famed. The free use of foliage in works



of this class is not without great value, in breaking stiff and monotonous lines, and aiding the



general elegance of the entire composition. The only danger—and it is one, we confess, we often see and regret—is the too free use of this ornamental adjunct; the *juste milieu* is not so easy to obtain as may be generally considered, and good taste only can ensure it; this is to be



acquired only by much study and experience, by a constant striving after a knowledge of the great leading principles which governed the art-manufacturers of past times. The CHANDELIER in the style of the renaissance, is a successful work, presenting an attractive general form, the



details being well studied from original authorities. We are most pleased, however, with the CARRIAGE-LAMP, an exceedingly graceful design, the leading lines of which are all good; and the

elegance of its general form proves how a common-place article may be elevated into a tasteful and beautiful work. The small HAND-LAMP beneath is a quaint and not inelegant conception, greatly superior to the ordinary deformities,



which, at one period, completely usurped the place of utility. Another graceful HANGING-LAMP appears on this column, uniting the necessary qualities of beauty and usefulness. The LAMP affixed to a scroll underneath is intended



for the interior of a carriage, and possesses also its own peculiar merit. The BRACKET-LIGHT and the lower half of a CHANDELIER, on the former page, are light and very elegantly decorated ornaments: the patterns of the two being *en suite*, we presume they are intended for the same room.

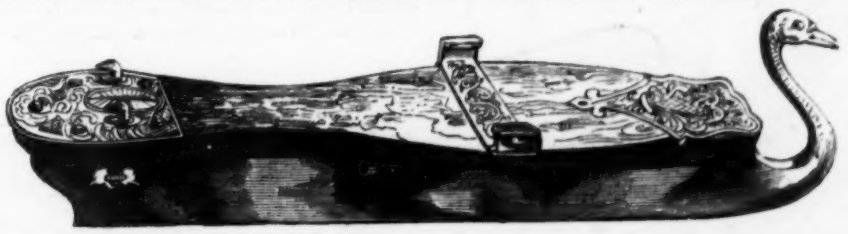
Mr. JAMES HEATH, of Bath, exhibits some of the INVALID CHAIRS which are named after that city, and universally welcomed by all who need their aid. We engrave two examples, the



upper one constructed to move about a room at the pleasure of the sitter, unassisted by an attendant. The lower, for open air exercise, is very elaborately painted and gilt, combining an



amount of luxurious elegance by no means inapplicable to a work of the kind. On the side panels, and at the back, are paintings: the one indicated in our engraving is from the "Aurora" of Guido.



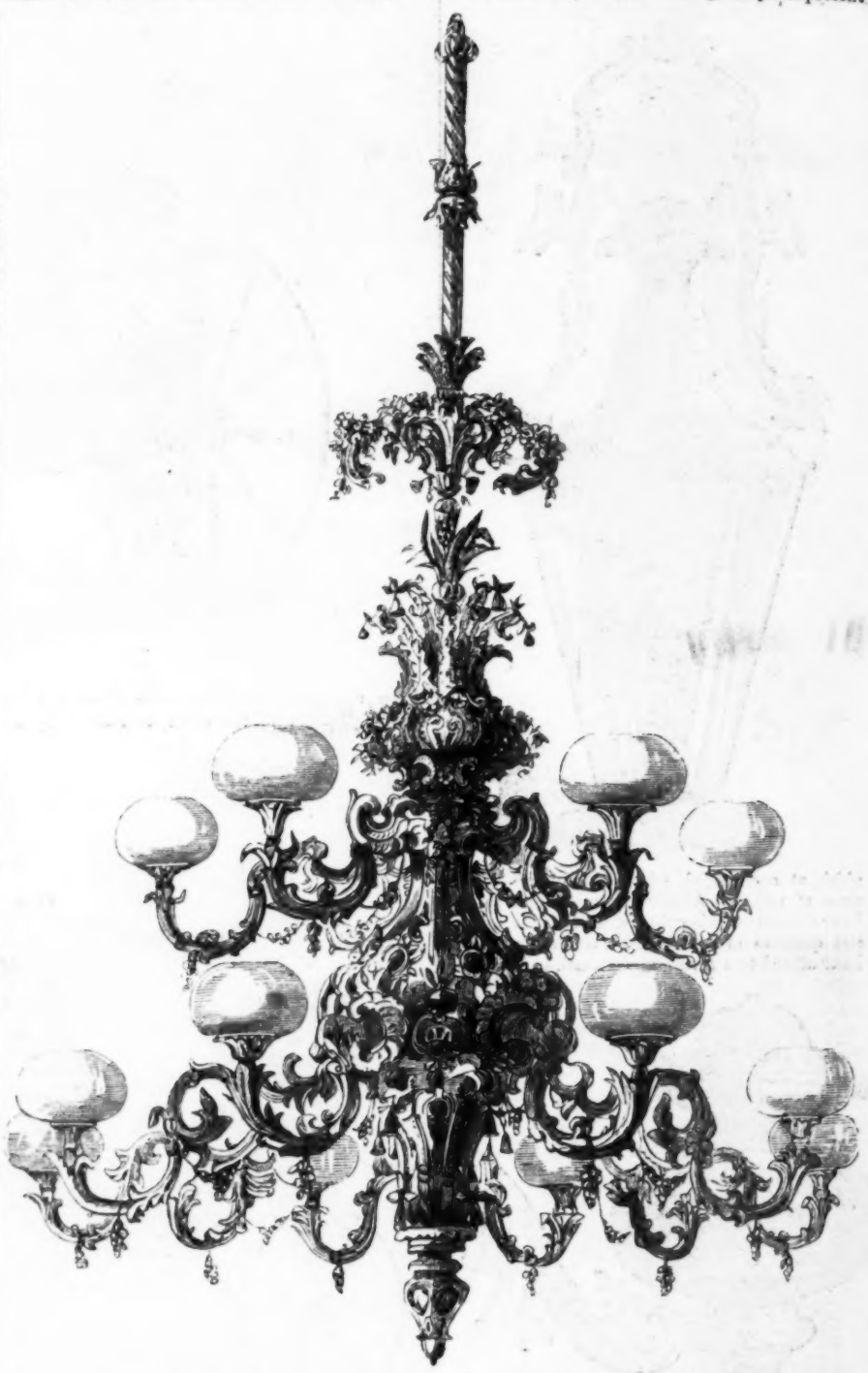
The SKATE, by Mr. LOY, of London, presents features of great novelty in form and construction. The spring across the instep secures it on the foot without screwing; and a simple contrivance of plug and socket does the same for the heel. It is made of satin wood, enriched by plates of gilded metal work; the swan's neck in front is a graceful and appropriate ornament.

The Fish Slice and Razor which appear on this page are from the well-known manufactory of Messrs. Joseph Rodgers & Sons, Sheffield, whose cutlery goods have acquired a reputation for excellence throughout the world. Their

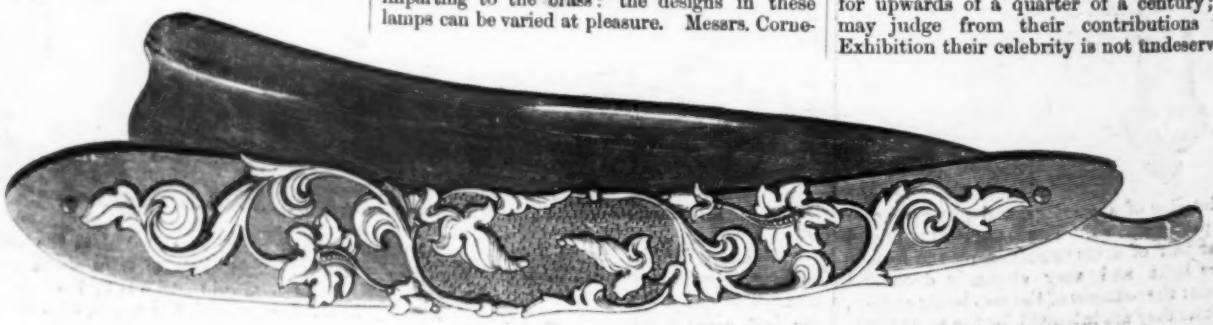


show of knives, razors, scissors, &c., of all descriptions, is, as would be expected, commensurate with the extent of their establishment; and it embraces not only the finished articles, but the several processes or stages of manufacture, from the raw material to the polished blade.

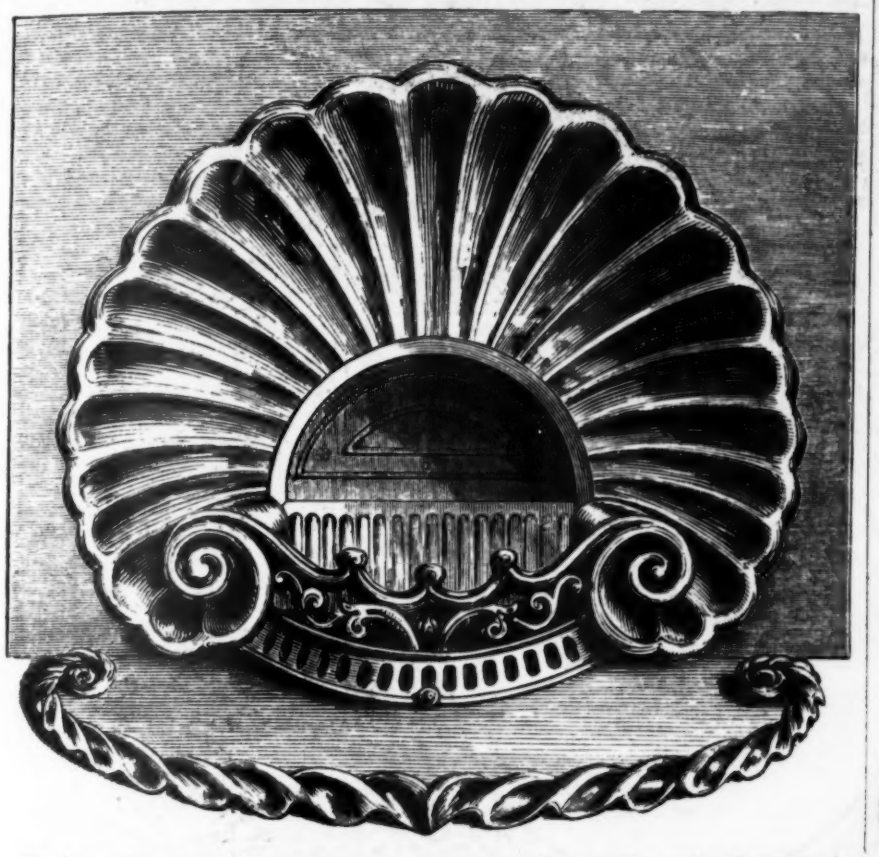
Two elegant examples of the Art-manufactures of America may be found in a pair of Gas Chandeliers, made and contributed by Messrs. Cornelius & Baker, of Philadelphia. They stand about fifteen feet and a half high, by six feet wide, having fifteen burners with plain glass globes, and are of brass lacquered. The design is very rich in ornament, and possesses some novelty in the succession of curves ingeniously and tastefully united: the gas-keys represent



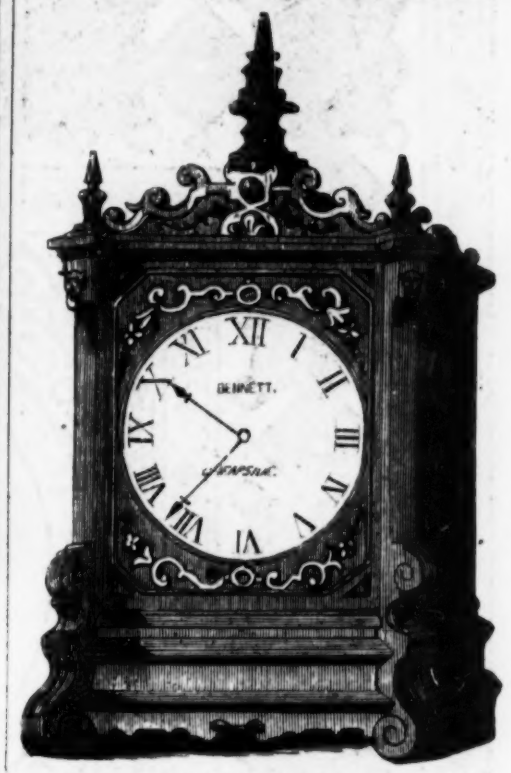
bunches of fruit, thus combining beauty with utility. Besides these objects, the manufacturers exhibit a number of patent solar lamps, which they have named the "damask lamp," from the rich damask colour they have succeeded in imparting to the brass: the designs in these lamps can be varied at pleasure. Messrs. Cornelius & Baker are the most extensive manufacturers of lamps, chandeliers, gas-fixtures, &c., in the United States, employing upwards of seven hundred persons in the several departments of the establishment, which has been in existence for upwards of a quarter of a century; if we may judge from their contributions to the Exhibition their celebrity is not undeserved.



This engraving is from another of the admirably constructed and beautifully designed STOVES, manufactured for Messrs. Gray and Son, of Edinburgh, by Messrs. HOOLE & ROBSON, of Sheffield, the whole of whose works have been objects of very general admiration,—and of great attraction to all who desire to combine elegance with comfort "at home."



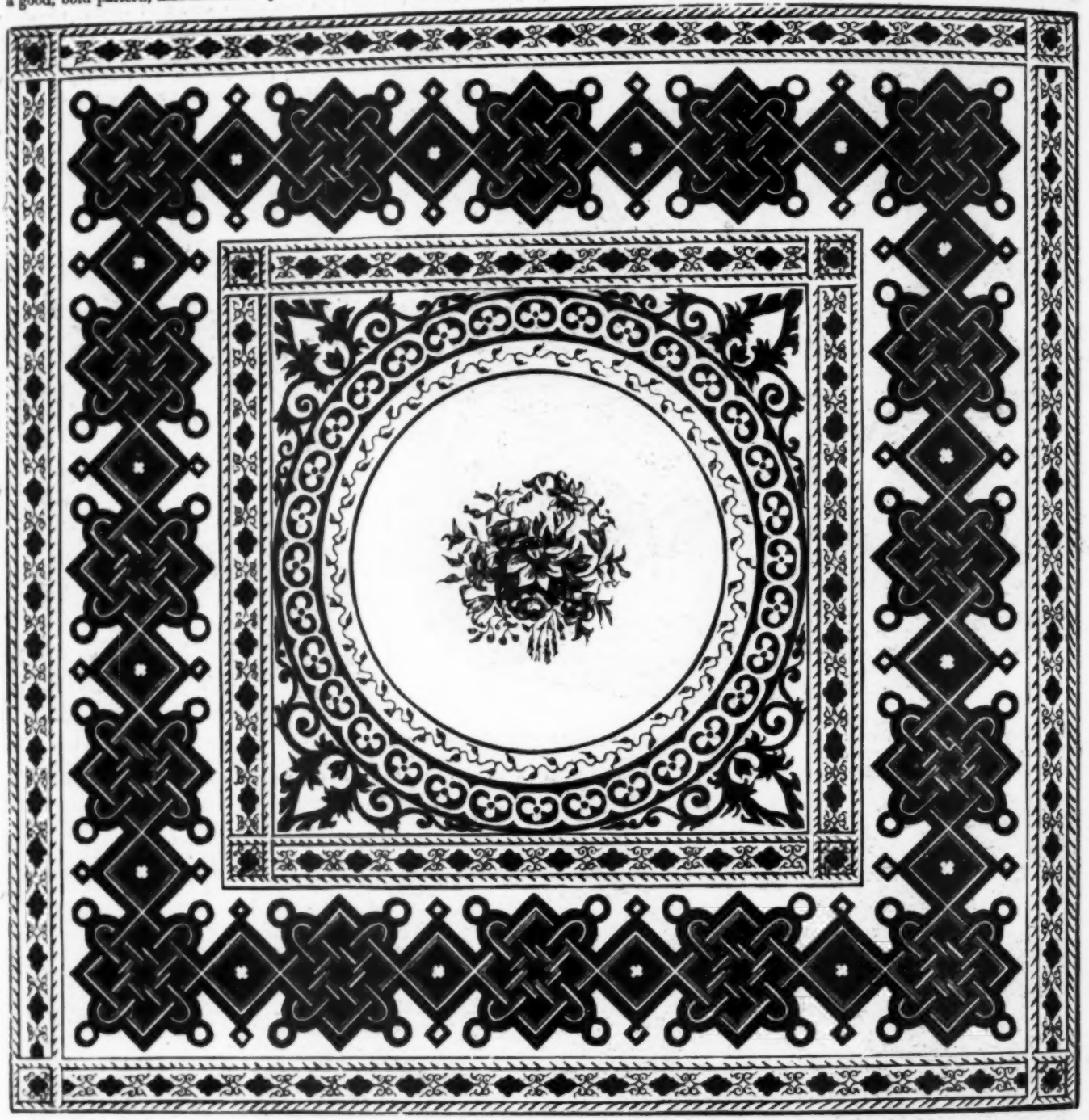
The CLOCK, for a table, or to be placed on a bracket in a hall, is manufactured by Mr. BENNETT, of London; the case shows some bold carving, executed with considerable taste. A large number of horological objects are exhibited by Mr. Bennett, particularly a model watch on a large scale, constructed to show the most compact form of the modern time-piece, with all its many recent improvements.




We have given in a former page of our Catalogue, one of the CARPETS contributed by WATSON, BELL, & Co., of London, we now introduce another equally worthy of attentive notice, and high estimation. It is made of a determinate shape, the centre being filled with a rich group of flowers; the double borders are very light and elegant; the outer one, by its delicacy, contrasting well with the dark ground-work.



The large engraving is from a FLOOR-CLOTH of a good, bold pattern, manufactured by Mr. R. Y. BARNES, of London. We introduce it no less as a correct and appropriate design, than from a desire to give examples, so far as they appear suitable, of every description of industrial art.



Mr. WOODRUFF, of Bakewell, in Derbyshire, has already been noticed by us, and some of his works engraved. We then stated that his ability had brought him to the notice of royalty, and that he had been commissioned to construct a CONSOLE TABLE-TOP, in coloured marbles of the county, from a design by Mr. Gruner; this beautiful work we here engrave; it is an excellent example of native talent and ingenuity.



The productions of Mr. HALL, of Derby, have been heretofore noticed in our pages as admirable examples of ability in a class of manufacture of great local interest; and by which



that interest has been extended far and wide as the result of the excellence of the works produced. Derbyshire is as much celebrated for the mineral spars it contains, as for the beauty



of its scenery, and within the shire live many ingenious workmen, who well know how to convert these natural advantages into objects which rival in attraction the productions of



Italy. The black marble, which forms, in most instances, the basis of their work, is nowhere found more pure in its colour and stratification, than in Derbyshire; while the fluor spar is unsurpassed in its beauty of tint. The advantage of good material has, therefore, always been ready, in this favoured county, to the hands of its workmen; yet they have been,



ever, they have seen the necessity of progress; have studied the best examples of the antique; have called invention to their aid; and the consequence is, that they have found markets for



and may direct attention to the works of Mr. Hall as in all respects admirable. This page contains several of his contributions; they exhibit the taste and judgment by which he has been guided in the choice of appropriate and

for many years, too content with this alone, and have not paid the attention to elegance of form which the articles they produced only required, to insure universal appreciation. Of late, how-

their commodities in all parts of the world. We have already engraved some satisfactory proofs of the success which may attend works of this class, by native artists, from native products;

elegant "authorities." His establishment in Derby has been fully described in the *Art-Journal* for September, 1850; it is extensive, and admirably conducted, and sends forth a variety of works, chiefly of the marbles of Derbyshire.

We introduce here another of the CARPETS manufactured by Messrs. HARRIS & Co., of Stourport. It is of the quality termed "Brussels velvet pile." The border is designed by Mr. I. K. Harvey,



from the *Magnolia grandiflora*, with the flower-buds in their different stages of advancement, and the *Ipomæa*. The centre is a large wreath of exotic and other flowers, on a rich crimson ground, and the corners are occupied by the national emblems. The borders and corners are on a maroon ground.

Messrs. BLEWS & SONS, of Birmingham and London, are extensive manufacturers of brass candle and ship lamps, candlesticks, bells, imperial weights and measures, &c.



We engrave on this and the succeeding column four examples of their CANDLE-LAMPS: the first is called the "armorial



lamp;" the second, termed the "vine-wreath foot," shows that graceful plant climbing up the shaft and over the shade; the leaves and fruit being coloured. In the

third example the convolvulus forms the principal ornament at the base. The fourth has a very elegant pedestal of leaves, dogs' heads,



and birds; the pillar is of richly-cut ruby glass, with centre groups of flowers. The glass, it is



sufficient to say, is from the factory of Messrs. Richardson, of Stourbridge; the bronze and brass castings are exceedingly sharp and brilliant.

The engraving which occupies so large a portion of this page is from a STAINED GLASS WINDOW, manufactured and exhibited by the ST. HELEN'S GLASS COMPANY, Lancashire. The subject is "St. Michael casting out the great red Dragon," from a design by Mr. Frank Howard; and instead of being produced on numerous pieces of glass, as is usually the case, it is painted upon one entire piece upwards of nine feet in height, by nearly five feet in width, whereby the dark



stiff lines of lead and metal that disfigure the ordinary pictures are avoided. It may be remarked that the colours themselves are all glass, and have been repeatedly fired to "flux" them; no varnish or other perishable colours are employed, but all have passed together through the fire. The establishment by which this work is contributed is of high repute and of great extent.

Messrs. T. & R. Boote, of Burslem, have attained considerable eminence as producers of earthenware of a fine order. We



have engraved on this and the succeeding



page several of their productions—which have attracted great and deserved attention: having placed their names high on the list of our best



manufacturers. The first, fourth, and fifth Jugs are



made by mosaic process, the patterns being let in, and giving the effect of bas-reliefs, without being raised; the second Jug is of Parian,



with the bouquet in high relief; and the



third, also of Parian, of a fawn colour,

with white figures, is of Gothic form. The two large VASES, somewhat similar in form, are of drab-coloured Parian, the flowers and fruit, which



are beautifully modelled in high relief, being white; the centre VASE, of mosaic character,



has a rich jet tint; the pattern is of a deep mazarine blue, traced in gold. The FLOWER



VASE on this column is in the Gothic style; stained glass is introduced on certain of the perforated parts. Our limited allotment of space prevents our rendering, by our remarks, full justice to this very admirable establishment.

The DAMASKS of Messrs. J. HOLDSWORTH & Co., of Halifax, are rich and beautiful fabrics. We engrave one—which, for its combination of delicacy and boldness is worthy of especial notice.



The GROUP underneath is another of the contributions of Messrs. T. & W. BOOTE, for whom it was modelled by Mr. Gillard; it represents Repentance, Faith, and Resignation, respectively



symbolised by their attitudes. The work is well arranged; it stands nearly two feet high, and is of Parian. Another group—the Mother—is entitled to high praise. Both are original productions.

The luxurious decoration of fire-arms may be said to have commenced when the practice of war declined as an exhibition of mere force, and became a science, whose principal stratagems and modes of operation were studied in military schools. Spain and Italy first adorned their weapons with artistic decoration, and many costly and elaborate works of the kind grace our museums. The PISTOL, by M. GAUVAIN, of Paris, here engraved, rivals in beauty of execution many of these old works, and is a good specimen of modern art applied to such purposes.



The SIDEBOARD, by Mr. STEVENS, of Taunton, has attracted much attention in the Crystal Palace, as well for the taste of its execution as for the beauty of the wood of which it is composed, and the richness of its general effect. It is a sumptuous and elegant work, and one which does much to uphold the credit of British furniture manufacturers. Certainly, in the article of furniture, we cannot but congratulate our native workmen on the ability they have shown, and the excellent manner in which they have asserted their true position among the manufacturers of the world.



MESSRS. RETTIE & SONS, of Aberdeen, exhibit some curious specimens of persevering ingenuity successfully exerted in a material the most unpromising. The hard and impracticable character of GRANITE would seem to defy delicacy and



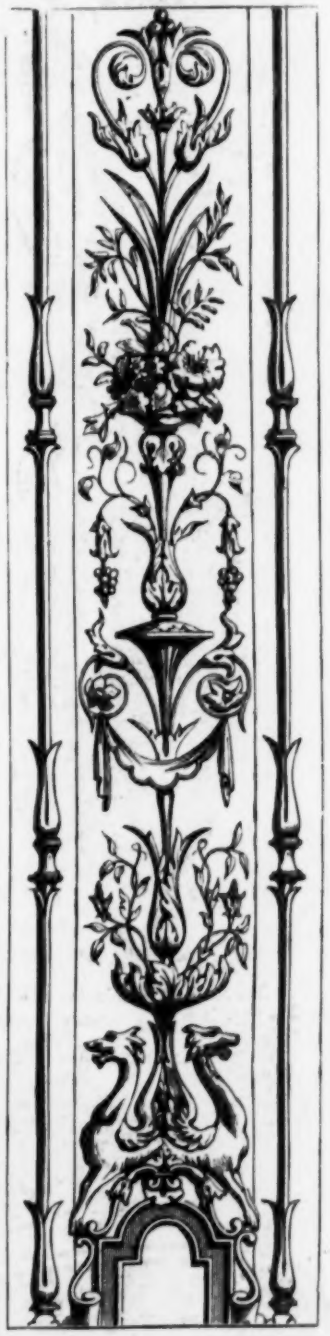
minutiæ of workmanship, and to preclude its becoming an article of personal decoration. Yet the BRACELETS here engraved are cut with much labour and patience from this material, the various parts being mounted and linked together



in silver. A choice of granite has been made from Aberdeen, Balmoral, &c.; and, by dint of labour, a comparatively valueless article is elevated into the position of a precious stone, and placed among the fancy articles of a jewel case.

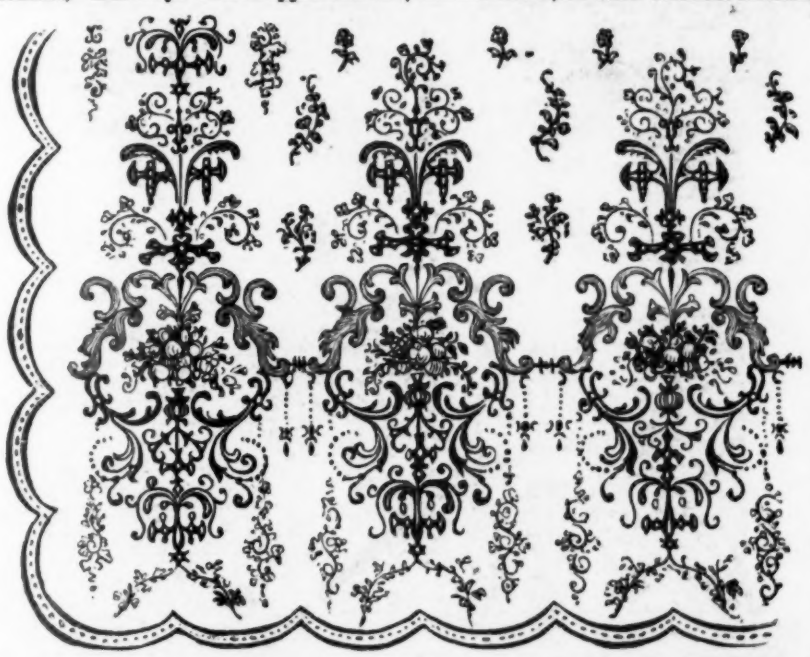
When Raffaelle was embellishing with his immortal pencil the walls of the Vatican, he, perhaps, had little idea what a legacy he was leaving for the use of future decorators, not alone for actual copyists, but for those to whom his beautiful designs serve as suggestions to be moulded into whatever forms may be required. The two engravings on this page, which the reader will easily distinguish from the others,





are from a decorative PANEL, exhibited by Messrs. HINCHLIFF & Co., of London; they are of the genuine Raffaellesque character, and that is sufficient to attest their excellence.

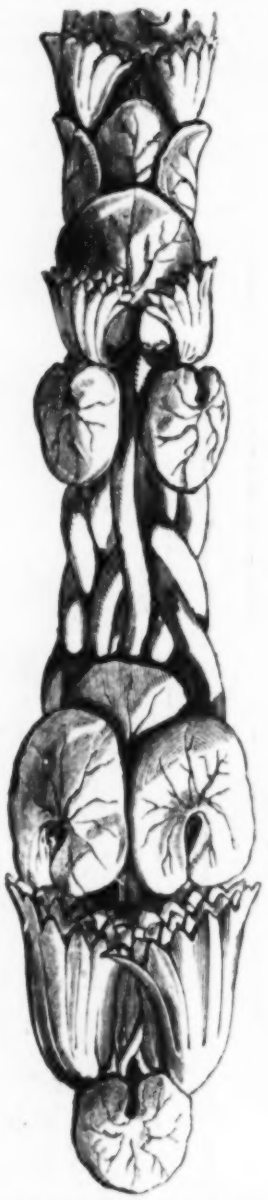
Messrs. ARROWSMITH, of London, exhibit their patent WINDOW-CURTAINS,—a novelty. It is an application on a net-work ground, giving it the effect of Brussels lace, and on moreen, or other common material, of velvet.



The elegant carved zebra CABINET, which we also engrave, has its panels decorated with paintings, illustrating the phases of "Woman's History." It is a remarkably agreeable example of English furniture.



The number of hands employed upon the production of a single article, even of common use, is greater than would be supposed by one unacquainted with the art and mystery of manufacture; but when the object assumes a strictly ornamental character, it naturally embraces a wider range of operation. Sheffield, from the extent and variety of its decorative manufacturers, must employ no inconsiderable number of designers and artists on the knife-handles produced there. That here engraved is the HANDLE of a silver FISH SLICE, from the establishment of Messrs. HILLIARD & THOMASON, of Birmingham.



The RAZOR that terminates the illustrations on this page is from the manufactory of Messrs. HAWCROFT & SONS, of Sheffield, and is exhibited under the title of the "Sheffield Town Razor," from its having been made for the express purpose of showing the skill of the artisans of that place, in the production of such objects. The handle is fancifully inlaid with a design of no small excellence, and the blade has engraved upon it an exterior view of the "Crystal Palace."




The CONSOLE TABLE and GLASS are contributed by the GUTTA PERCHA COMPANY, of London, and, of course, the ornamental portions are manufactured of that material. The design of the frame shows an elaborate composition of fruit, leaves, and flowers, arranged with much elegance and artistic effect. The panels of the table are decorated with antique shields.



The continental manufacturers of fictile ware have not been slow in answering the demand upon their industrial classes; many of them have forwarded contributions which evince a large amount of artistic design and mechanical



skill. From some quarters these productions are adapted for ordinary use in the particular localities where they are manufactured, and other contributions may be designated as "for all nations," inasmuch as Art, by its high qualities,

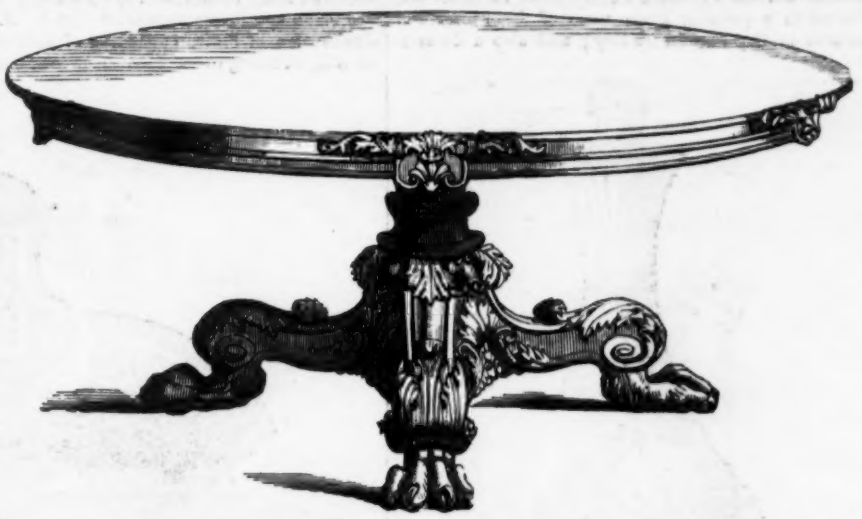


makes itself universal, and welcomed everywhere. The three objects on this column, are manufactured by MM. VILLEROY & BOCH, of Wallerfangen, near Mannheim; the first is a BEER-JUG, without a handle; it is made of brown clay, the figure in white; the profits arising from its sale



are to go towards defraying the cost of repairing the cathedral of Cologne. The next is another BEER-JUG, of variously-coloured clays, with some grotesque ornaments upon it; and the last a HANGING VASE, of terra cotta, silver mounted.

The TABLE is from the manufactory of Messrs. GILLOW & Co., of London. It is boldly carved.



The CONSOLE TABLE, and FRAME for a glass, with the BRACKET, are of gutta percha, contributed by the company by which this novel material for manufacturing purposes has been introduced.



The stand of MESSRS. F. & R. PRATT, of Burslem, exhibits several excellent examples of earthenware, printed in a peculiar style, some of them after the pictures in the Vernon Gallery; and also a dessert-



service with designs from the works of our best English painters. We have selected, from their more



miscellaneous contributions, four objects, engraved in this column, of a less decorative character, but never-



theless most excellent of their class; the forms Messrs. Pratt have adapted to objects of general use, have



been, in some instances taken from the Etruscan, and exhibit, therefore, the good taste of the manufacturers in resorting for suggestions to the best sources.

Among the contributions of cabinet-work received from France, not the least excellent are some specimens forwarded by M. J. P. JEANSELME, of Paris, consisting of sideboard of oak, dressing-room furniture, arm-chairs, and chairs in the Louis Quatorze style, and the CABINET, which we have here engraved. It is manufactured of dark wood, highly polished, and inlaid with beautiful marbles and stones of different colours, which give to



the whole a rich and unique effect. The ornament exhibits, perhaps, little that is novel in design, but it is of the highest character and is executed with a delicacy and precision that show it to be the work of a well-practised craftsman. Nowhere has the general "breadth" been destroyed by an overlaying of decoration, as we sometimes see it.

The HERALDIC CHAIR, upon the surface of which are sculptured the arms borne by the ancestors of her most gracious Majesty in the Saxon line, was made by G. SHACKLOCK of Bolsover, near Chesterfield, in Derbyshire. It is a work of considerable merit.



Professor RIETSCHEL of Dresden, exhibits his bas-relief of CUPID ON A PANTHER, whose headlong flight has alarmed the youthful god, and disarranged his arrows.



The graceful figure of ANDROMEDA, from the sculpture by Mr. J. A. Bell, has been excellently rendered by the COALBROOK DALE COMPANY, and is a work every way honourable to British Art-manufacture. As an example of casting, it may take rank with the best specimens in the Exhibition. The figure is very elegantly conceived,



and has a charming simplicity of treatment. The pedestal is a work of much fancy, and is in the highly-wrought style of the Cellini period. It is emblematical throughout of the story connected with the figure it supports.

The manufacturers of Sheffield have contributed well and ably, asserting their due position, and maintaining it by their works in a marked manner. The reputation enjoyed by that town for plated goods has been of long duration, and we hope to see it of as long continuance. The group we engrave is from the manufactory of Messrs. HALL & Co., and consists of a series of graceful articles for the breakfast-table, executed with much care; a TEA and COFFEE-SERVICE, possessing the necessary requisites of utility, combined with elegance of form and delicacy of ornament. The TOAST-RACK beside it is a "registered" novelty; it occupies less space upon the table than the elongated form so generally adopted for such articles, and is better in every way. The bars, formed of the wheat-ear and leaf, are very graceful and most appropriate.

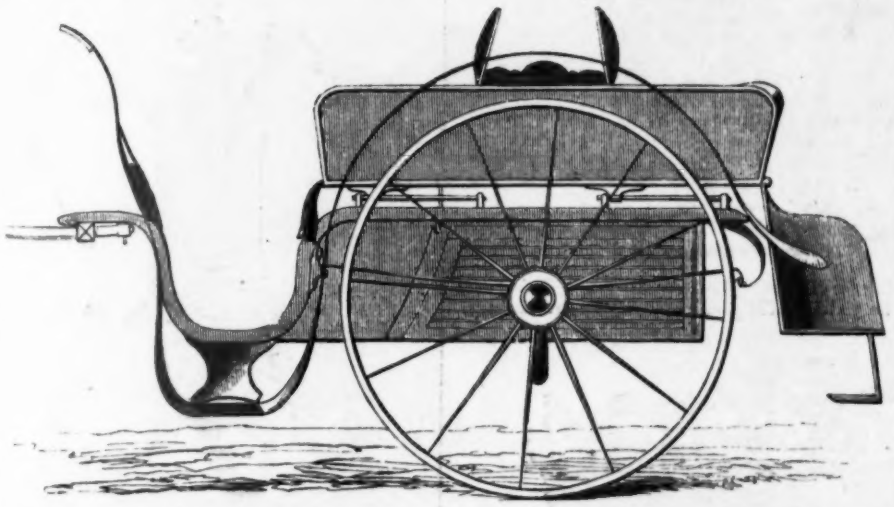




The group of the EAGLE AND CHILD, by M. AUG. LE CHESNE, the French sculptor, whose works have attracted much attention during their exhibition among us, is a powerfully-told story, but of somewhat too painful a kind. The mother has fallen in a deep and troubled sleep in the prairie, her infant clings to her side, holding an arum flower in his hand, and endeavouring to rouse her aid against the eagle, which, attracted by the hope of prey, has seized, and will speedily carry away, the alarmed infant. The work is characterised by strong expression, as well as great care in execution. It is the intention of the sculptor to continue the story in a bas-relief on its pedestal, representing the mother awakened, strangling the eagle, and saving her child.



The CAR engraved below is manufactured by Messrs. HUTTON, the celebrated carriage-builders of Dublin; in it a body of the shape of an ordinary Irish car is adapted so as to obviate some of the objections to that kind of carriage, while it has the effect of making it more commodious and better suited to general purposes. Messrs. HUTTON exhibit other descriptions of carriages.



The BASKET, in silver filagree, belongs to those delicate and beautiful works which must be seen to be fully appreciated. It is one of the contributions sent to us from Tunis, and exhibits all the patient manipulation and elaborate ornament which we associate more with eastern climes than with our own northern latitude.

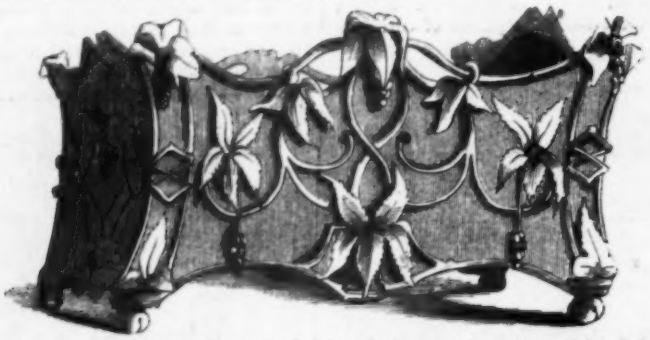


The very elegant MARBLE CHIMNEY-PIECE, by M. LECLERCQ, of Brussels, has been made expressly for his Majesty the King of the Belgians, and is one of the most chaste and beautiful works in the Exhibition; the excellence of its workmanship fully equals the taste of its design; the ornaments and figures are executed in a similarly admirable way. We have little doubt that this result is obtained through the constant connection preserved between artist and manufacturer on the continent. We perfectly remember, on the occasion of our visit to Brussels last year, calling on M. Leclercq while he was preparing this chimney-piece, and finding M. Simonis, the great sculptor of the principal



public work in Brussels—the statue of Godfrey de Bouillon—tendering his advice and assistance to M. Leclercq. The absence of this union of powers as supplied by the artist and artisan, so to speak, has long been felt in England, and has, doubtless, operated injuriously upon British manufacturing art: it will not long continue.

The annexed engraving and that which follows are cabinet-work, manufactured by M. TAHAN, of Paris; the first is a FLOWER-STAND, appropriately ornamented with leaves. The CABINET has



much florid ornament in dark walnut wood, which is agreeably relieved by the coloured paintings in the panels; copies of Ary Scheffer's popular pictures of Mignon reflecting on her country.



The illustration underneath represents the top of a carved rosewood WARDROBE, by M. JOLY-LECLERC, of Paris; the Italian style of furniture decoration has been here well applied.



Mr. CRICHTON, of Edinburgh, exhibits the beautiful CLARET-JUG, in silver, decorated with enamel, which has been deservedly placed in the Fine-

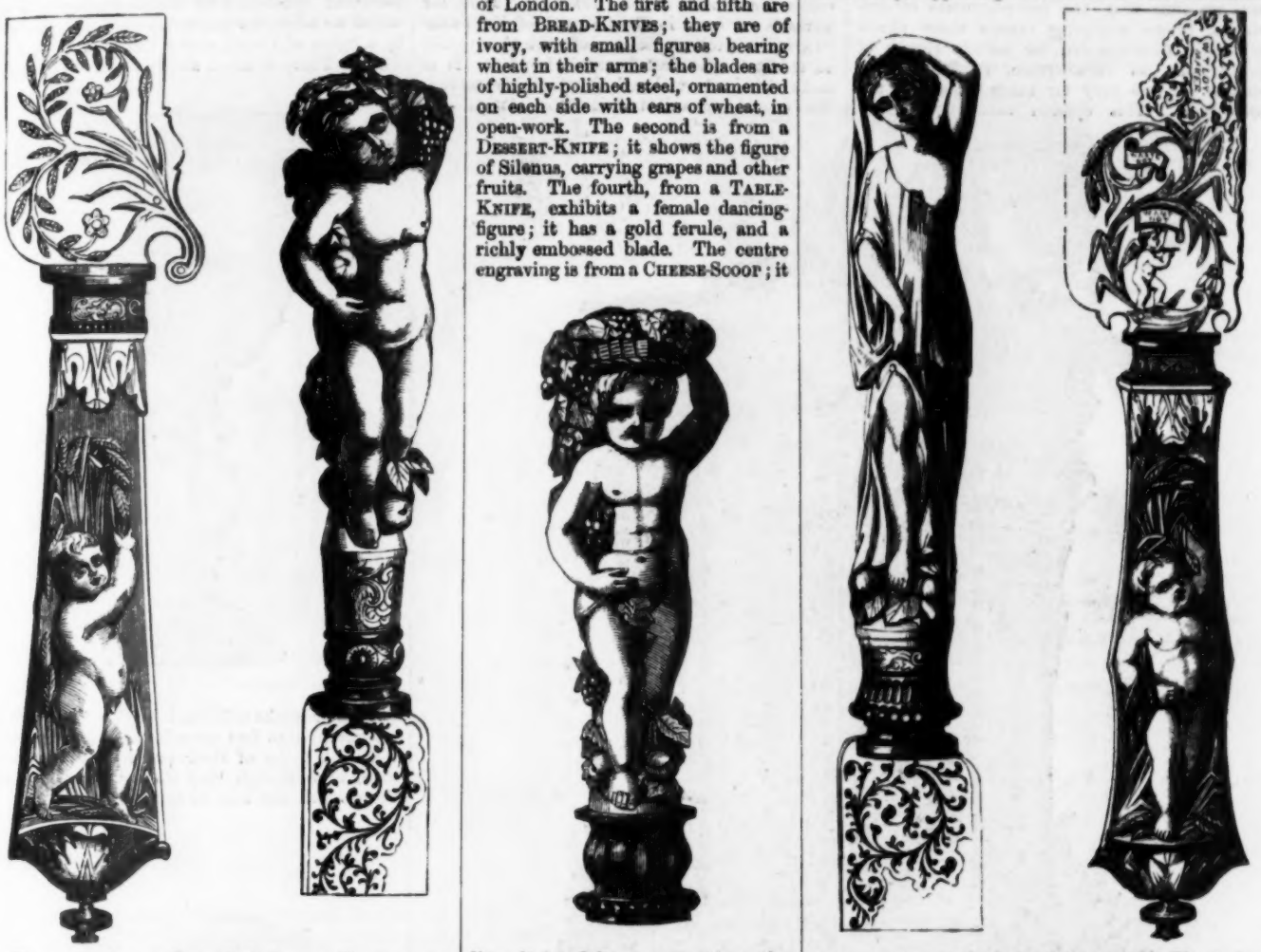


Art Court of the Crystal Palace. The mantle of the famous silversmith, George Heriot, seems to have again descended on the city of his birth.

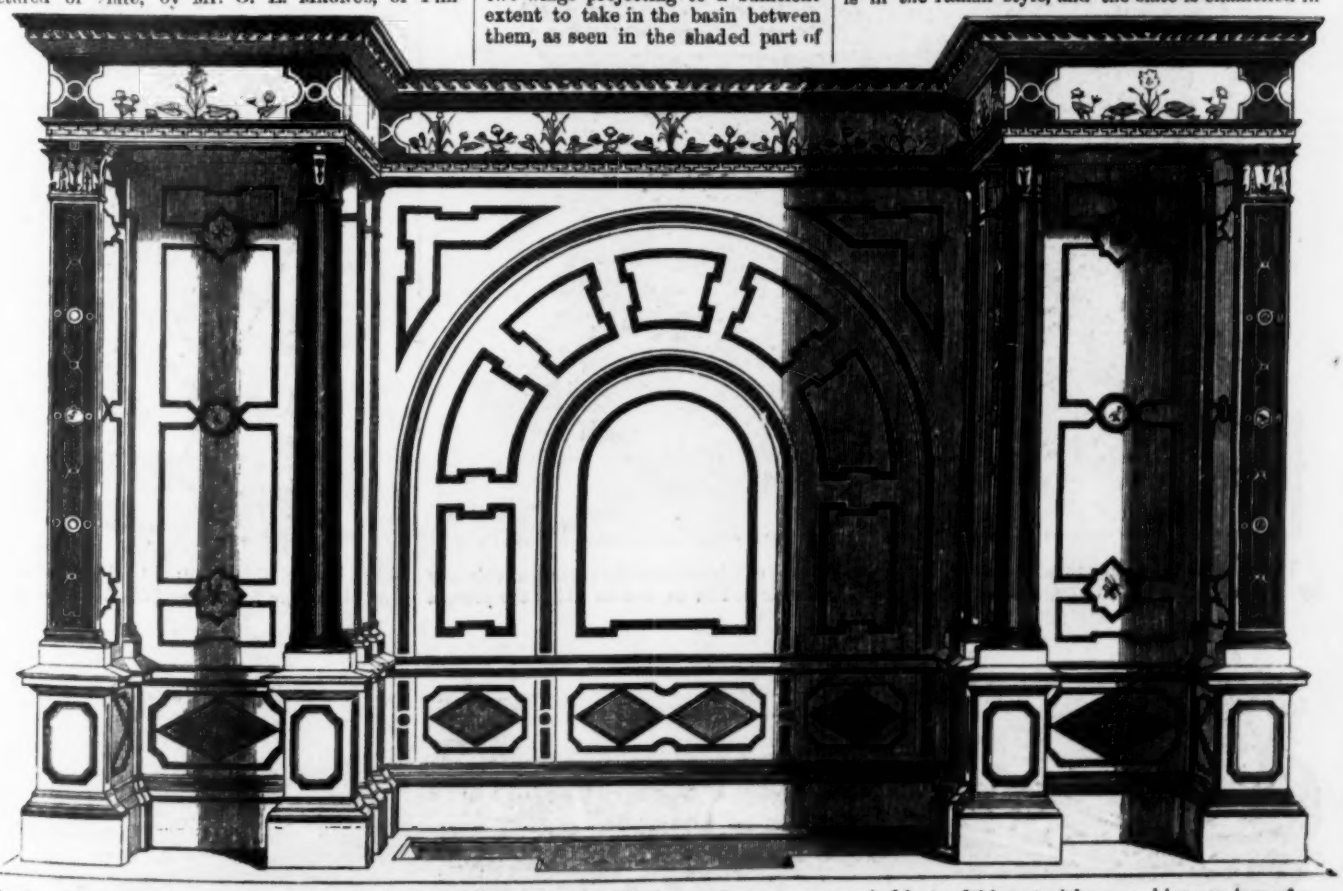


The VASE by M. VITTOZ, of Paris, is an elaborate and artistic work, one which may bear comparison with its earlier prototypes, in design.

The KNIFE-HANDLES here introduced are from the manufactory of Mr. W. T. LOY, jun., of London. The first and fifth are from BREAD-KNIVES; they are of ivory, with small figures bearing wheat in their arms; the blades are of highly-polished steel, ornamented on each side with ears of wheat, in open-work. The second is from a DESSERT-KNIFE; it shows the figure of Silenus, carrying grapes and other fruits. The fourth, from a TABLE-KNIFE, exhibits a female dancing-figure; it has a gold ferule, and a richly embossed blade. The centre engraving is from a CHEESE-SCOOP; it shows a boy, supporting on his head a basket of fruit, &c.



The engraving underneath is from a BATH, manufactured of slate, by Mr. G. E. MAGNUS, of Pimlico; it is of large proportions, the two wings projecting to a sufficient extent to take in the basin between them, as seen in the shaded part of the engraving, at the base of the centre. The design is in the Italian style, and the slate is enamelled in



imitation of various beautiful marbles. In the establishment of Mr. Magnus we have seen many objects of this material, vases, chimney-pieces, &c.

There are many individuals too apt to entertain an idea that the manufacturers in provincial towns, excepting always those places especially distinguished for certain classes of productions, as Birmingham, Sheffield, Manchester, &c., are very far behind those of the metropolis. This opinion cannot justly be entertained after the display which the provinces have made in the Exhibition. Here, for instance, we have, in the CABINET of Mr. FREEMAN, of Norwich, a specimen of work that would do credit to the first house in London. It is made of walnut-wood and ebony, richly carved, from a bold and well-studied Italian design.



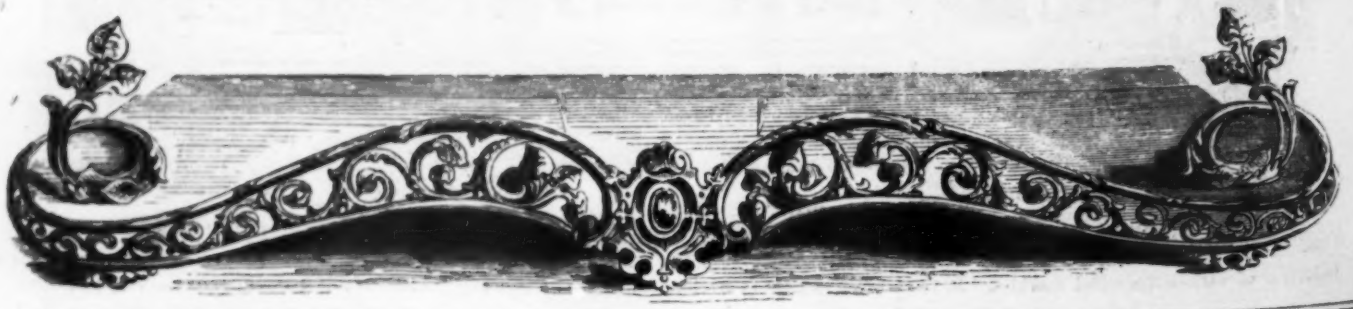
Mr. F. H. THOMSON, of Glasgow, exhibits some beautiful specimens of electro-plating, two of which we select for engraving—a CUP, supported by a figure of Cupid, and a TEA-URN by that of Time. There is much ability displayed in these



and other works exhibited by this firm; and it is something to find manufacturers forsaking the worn-out paths of their predecessors for new ones, even though they do not exactly reach those we should wish to see them pursuing.



The FENDER is manufactured and contributed by Messrs. ROBERTSON, CARR, & STEEL, of Sheffield, some of whose beautiful stoves have already been illustrated by us, and to which the present object is a suitable addition to the fireside. The curved outline flows gracefully from the centre.



The FONT is of terra-cotta, from Switzerland, made by J. ZIEGLER-PELLIS, of Winterthur, in the canton of Zurich. The general arrangement of the architectural ornament is in the best taste of the later Gothic style.



The ALMS-BASINS by Mr. J. WIPPELL, of Exeter, are carved from the wood of the walnut tree; they are lined with crimson or scarlet silk




velvet. Inscriptions in mediæval characters surround the moveable lids, such as "All things come of thee, and of thine own have we given

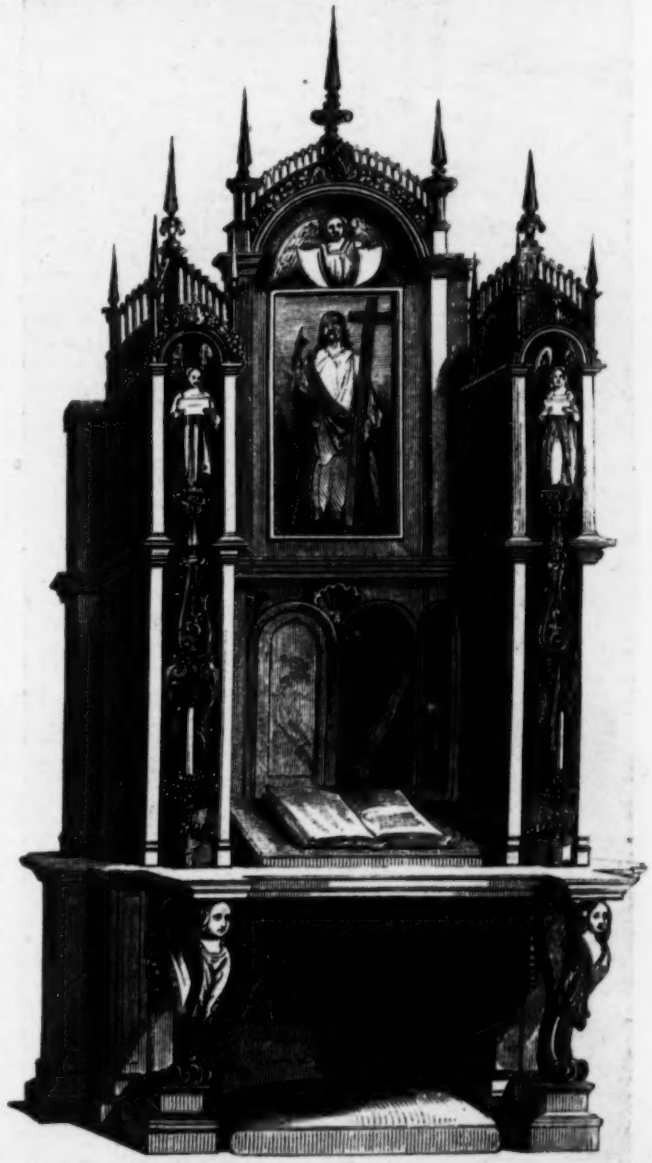



thee,"—"Freely ye have received, freely give." The ornament appears of a very graceful and appropriate character for ecclesiastical purposes.

Among the Viennese manufacturers, few have exhibited more ability in designs for furniture than M. KITSCHELT, whose LADIES' WORK-TABLE we here engrave. The flow of line throughout its composition is very free and elegant; there is also much taste displayed in the arrangement of the draperies in the centre, which are of delicate and varied tints.



M. CARL LEISTLER, of Vienna, is the maker of the PRIE-DIEU below, which is remarkable for the finished elegance of its details; constructed of costly and beautiful woods, its value is enhanced by the artistic taste of its design; it possesses some claim to originality of style, following no



particular school of ornament. These devotional pieces of furniture are unknown among us, but are very common on the continent; the Exhibition furnishes several beautiful examples of this kind of manufacture.

Messrs. Doe, Hazleton, & Co., of Boston, U. S., exhibit an admirably carved Table of ebony.



Mr. Hopkins of Wimborne contributes a Door Handle of Gothic design, lined with coloured glass and china, a combination of new materials.



We introduce here two out of the numerous Carpets contributed by the distinguished firm of Messrs. Requillard, Roussel, & Choqueil, of Paris.





Messrs. BAILY & SONS, of London, exhibit a large number of artistic works



included in the general denomination



of "hardware," which are deserving of



high praise from the great amount of care bestowed upon their design and execution. The ornamental cast-iron is particularly good; the DOOR-HANDLES, KNOCKERS, and BELL-PULLS, a few of which we



have selected for engraving, will testify fully to this fact; they embrace much variety of style, but each style is admirably rendered. The HALL-STOVE is novel in design and bold in its details. The



wrought-iron BALCONY has been placed



by the Royal Commissioners in the Fine Art court,—a very marked testimony to the merit of a really beautiful work.

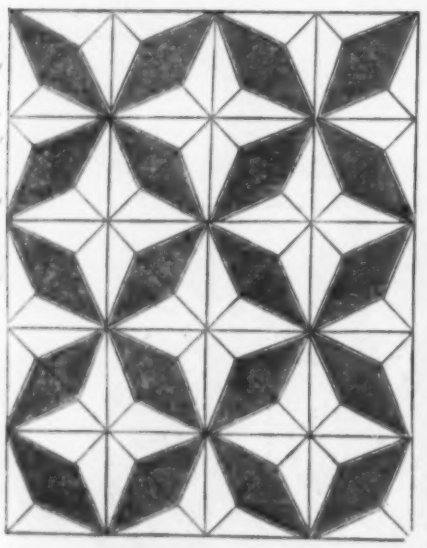




The statue engraved on this column is by M. Geefs, of Antwerp, and is entitled by the sculptor "The Faithful Messenger;" the story being told with graceful simplicity. It is that



of a young Greek girl separated from her lover, who is refreshing the carrier-pigeon, returned from conveying to him her missive of affection.

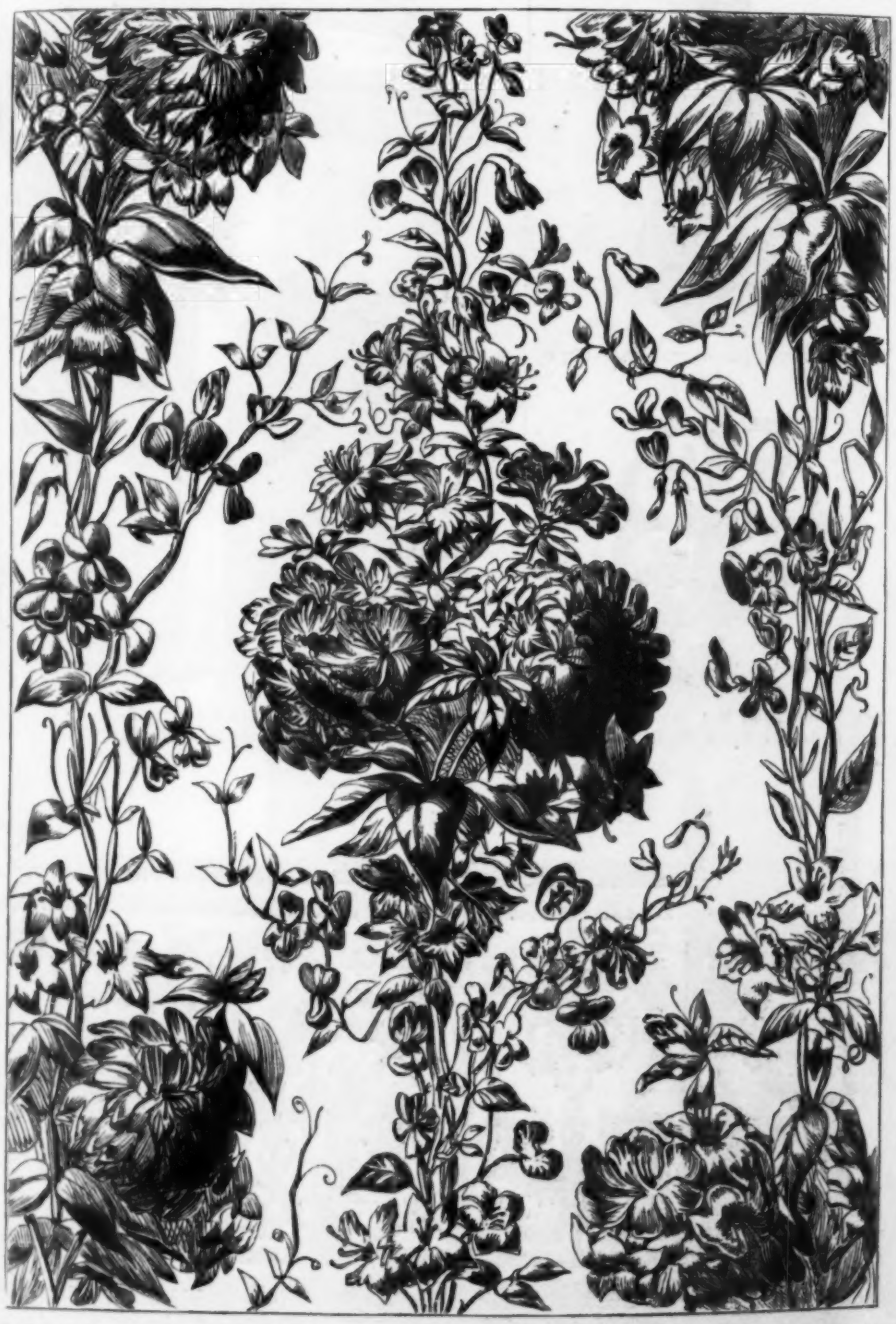


The Austrian department shows various examples of Inlaid Flooring, by MM. Leistler and Son, of Vienna; we introduce here one of their patterns—a star upon a ground of dark wood.

Messrs. M'Alpin, Stead, & Co., of Cummersdale, near Carliale, contribute several specimens



of Chintz-Furniture, manufactured of cotton-velvet and of cotton, and printed by blocks



and machinery. Two of their patterns are engraved on this page; they are both excellent.

The FOUNTAIN, which presents many features of novelty and gracefulness of general construction, is by Professor KALIDE, of Berlin, whose group of "The Boy and Swan," which forms the centre,



appears in more instances than one in the Crystal Palace, and is a favourite work of the artist. The fountain ornaments the gardens of Charlottensberg, the summer residence of the King of Prussia.



There is a very numerous class of clever sculptors in Paris, who find constant occupation in working upon CHIMNEY-PIECES, and other ornamental house decorations. These works are generally carried on in the ateliers of the artists, at their own risk. We engrave a portion of one exhibited by M. LEBRUN, of Paris.

The three glass VASES are by Messrs. NEFFEN, of Winterburg, in Austria. They



principally differ from those by Hoffman, which we have already engraved, by a



more frequent use of polished surface, and the introduction of gold rims. Many of



the forms exhibit much elegance. The prevailing colours are pink, green, and white; some of them are richly engraved.

Messrs. J. & M. P. Bell & Co., proprietors of the Pottery Works Glasgow, exhibit the various



objects illustrated in this column; they are made principally of Parian and terra-cotta,



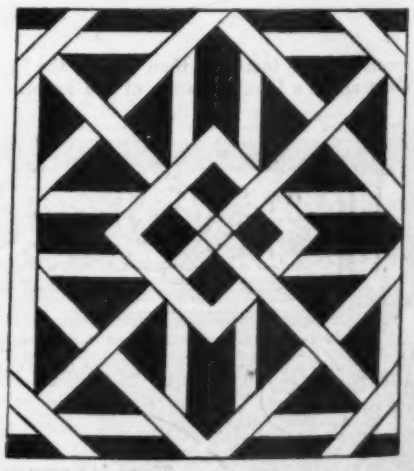
and are designed after some of the best antique models. The Toilet Set is especially elegant.



The Sculptor Rauch, of Berlin, exhibits the Statue of Victory—a work remarkable for its freedom from ordinary conventionalities of treatment, and for general vigour of conception. The action is that of the Genius suddenly awakened to the merit of the victor, and about



to raise the laurel crown for his due reward. The entire pose of the figure is original; she turns half round in her seat, the action being that of sudden thought and prompt attention, with a willing promptitude to acknowledge merit.



The above pattern exhibits that adopted for one of the Inlaid Floors of coloured woods, designed and executed by M. Leistler, of Vienna.

Messrs. JACKSON & SONS, of London, are extensive manufacturers of works in papier-mâché,



carton-pierre, and composition, for decoration and furniture. We introduce on this page four



of their contributions to the Exhibition, different in character. The first is an ORNAMENT in high relief, the subject a dog attacking a duck's nest; the other, of a similar description, shows two



dogs fighting over the nest of a heron; these subjects are very cleverly modelled. A CANDELABRUM exhibits a very pretty design; and the DECORATION that follows it is a bold example of the Italian style, with its grotesque ornaments.



Among the silver works manufactured and exhibited by Messrs. HILLIARD & THOMASON, of



Birmingham, is a prettily designed INFANT'S CORAL, in which appears a child ringing a bell.

The graceful statue of the youthful BACCHUS gazing on the inviting grape, is by LEOPOLD NENCINI, of Florence, and is the production of one who has perfected his taste in the best school.



The appended engraving will be easily recognised by hundreds of visitors to the Exhibition, as the INTERIOR OF HER MAJESTY'S THEATRE, drawn from a model made of card-board by Mr. T. D. DEIGHTON; the ornaments are painted by Mr. Powell. The representation is most accurate.



Among the large variety of objects in silver, manufactured and contributed by Mr. G. R. Collis, of Birmingham, are the Candelabrum and Centre-Piece engraved on this page. Without any attempt at originality



of idea, the arrangement of the scrolls and floriated ornament in each is good and effective. In the lower object we should have preferred to see a less massive introduction of the scroll-work, which would give it a

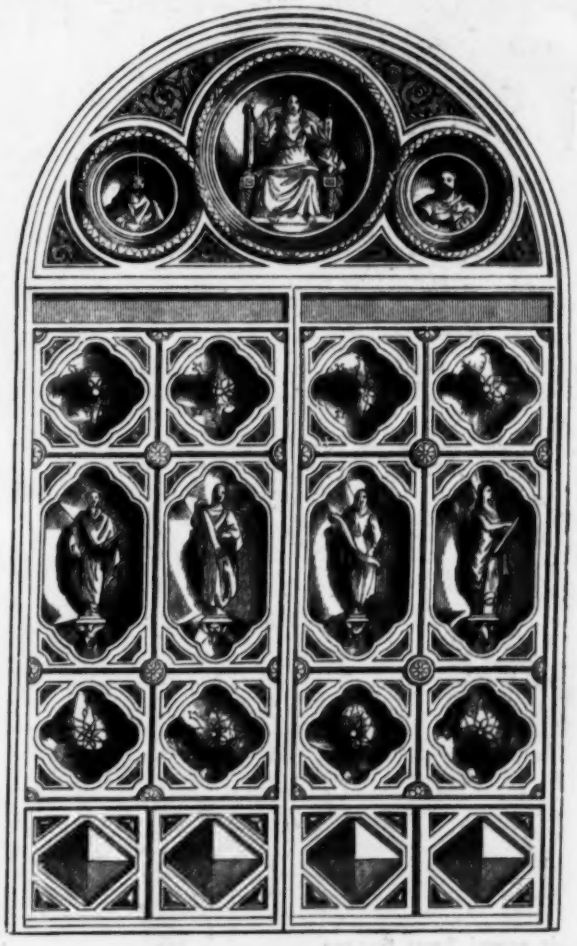


greater degree of lightness. We notice, among the contributions of Mr. Collis, a solid silver table top, weighing nearly nine hundred ounces, for the Governor of Aleppo; and numerous other specimens of silver manufacture, many of which are deserving of illustration, had our space permitted.

The Table introduced underneath is from the manufactory of Mr. J. Fletcher, of Cork; he terms it the "Gladiatorial Table," from the figure of a gladiator supporting the top. The idea exhibits great originality.



The most valuable contributions from the vast empire of Russia are, unquestionably, her mineral and other natural productions. Of manufactured objects we notice only a few specimens, except in textile fabrics.



The engraving above is from a small model of a Cathedral-Door, executed in bronze by Count Tolstoy, of St. Petersburg. The original of this, also in bronze, thirty feet in height, adorns the cathedral of Moscow.

The engraving which occupies so conspicuous a place on this page, is from a piece of exquisite WOOD-CARVING, executed and contributed by Mr. T. W. WALLIS, of Louth, in Lincolnshire. It is the first of a series of four that the sculptor purposes to execute, representing the four seasons. This is intended for "Spring," symbolised by flowers, the growth of that season, among which birds are introduced; these are arranged with an elegance and natural disposition



of their several forms that can scarcely be surpassed, and are carved with exceeding boldness of relief, some of the objects projecting twelve inches from the background. The work stands five and a half feet high, by nearly three feet wide; it contains forty-seven varieties of planta.

The manufactory of Messrs. CHARLES MEIGH & SON, of Hanley, is one of the largest and oldest in the pottery districts, having been established by the father of Mr. Meigh, Sen., about seventy years back; in proof of its extent,



we may remark that upwards of seven hundred hands are employed there in the various departments; that more than two hundred and fifty tons of coals are consumed every week; and



that, during the same short space of time, eighty tons of clay are made up into their various articles of manufacture. Of these, which consist exclusively of earthenware, Parian, and stone-



ware, about two-thirds are for the home market, and the remainder for exportation. We introduce on this column a CANDLESTICK, adapted from a celebrated wine-cup by Cellini, and two Jugs.

The subjects on this column are also from the contributions of Messrs. MEIGH & SON. The



JUG adorned with the vine exhibits a young Bacchanal imbibing the juice of the grape; the



BUTTER-COOLER is covered with a trellis-work, overgrown with creeping plants; the other two



objects are FLOWER-POTS, differing greatly in form and style of ornament, but both excellent



and appropriate to their purpose; the idea of the basket among the leaves, in the latter, is good.

The CENTRE-PIECE, serving the double purpose of an epergne and a candelabrum, is manufactured by Messrs. HAWKESWORTH, EYRE, & Co., of Sheffield. It is a testimonial presented to Mr. M. J. Ellison, of that place, by his fellow-townsmen, for his exertions in promoting there



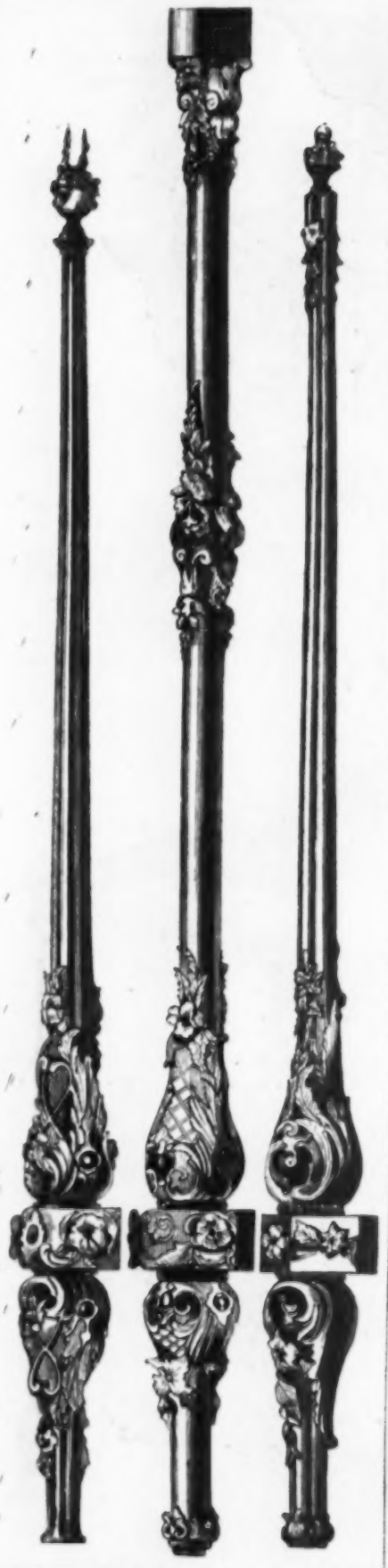
the manly game of cricket, for which Sheffield has, within the last few years, become celebrated.

The TUREEN, by the same manufacturers, is an adaptation of what is generally known as the



"melon pattern," with scroll handles and feet, &c., in the Louis Quatorze style; it is elegant in form, and far more consistent with our ideas of beauty than if more elaborately ornamented.

The contributions of Mr. W. WINFIELD, of the Cambridge-street Works, Birmingham, occupy a prominent position on one side of the "Birmingham Court" in the Exhibition. They consist



principally of metallic bedsteads, of which Mr. Winfield is one of the oldest and most extensive manufacturers, gas-fittings of every description, window-cornices, curtain-bands, and a multitude of articles of a similar kind, the majority of which are distinguished by tasteful design and most excellent workmanship. On this and the two following columns will be found illustrations from a few we have selected to demonstrate the variety and importance of the manufactures of this establishment. The first column exhibits three BED-PILLARS, good in design, and of a rich and handsome appearance. The GAS-LAMP and BRACKET is one which, we understand, has been purchased by the Queen, a fact that supersedes the necessity of any further reference, as it bears ample testimony to the excellence of the work: the figures introduced are of parian.



The two CURTAIN-BANDS are graceful appendages to the windows of the elegant drawing-room.





The two CLARET-JUGS on this column are manufactured by Messrs. LISTER & SONS, of Newcastle-upon-Tyne, silversmiths and jewellers.



These objects derive their value less from the metal of which they are made than from the taste displayed in the designs and the skilful work-



manship bestowed on them. They differ greatly in their styles, but the delicacy and boldness displayed in both are worthy of commendation.

Resuming here our notice of the works of Mr. WINFIELD, of Birmingham, we commence with a CHILD'S COT, which he terms the "Angel Cot," from the figure very happily introduced into it, suggested by the traditional idea that, in the earlier stages of our existence especially,



these unseen beings are present to watch over and protect us; the body and frame of the cot are very elegant. The BEDSTEAD that follows is excellent in the character of its design; the fluted taper pillars are drawn by a new process, that enables a tube of this description to be made with the same facility as an ordinary parallel one. On the next page is a wall BRACKET, ornamented with the figure of "Dorothea," modelled by Mr. Bell: by its side is a



LAMP, of more than ordinary excellence in the arrangement of its composition; while the superb BEDSTEAD that completes our illustrations is one of the best objects of its kind ever brought before our notice. The style of this production is *renaissance*, and it abounds in all those rich

features peculiar to that period of decorative



art; the figures on the pillars are modelled with great care, but those on the head and foot-rails



are objectionable from their unartistic attitude.



The contributions of M. RUDOLPHI, the eminent jeweller of Paris, are so truly beautiful



that we cannot resist the temptation of adding another column of illustrations to those already



given in preceding pages. The three BROOCHES are exquisite in design, and of the most delicate



workmanship; and a close examination of the TABLE will show how much artistic taste and

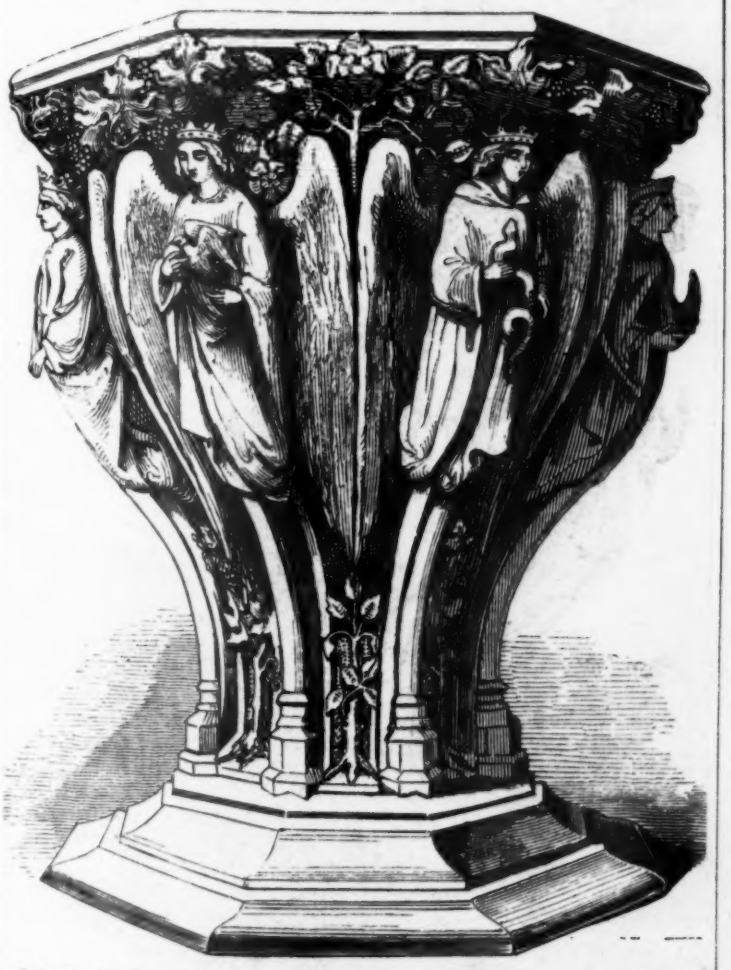


skill have been expended on its production.

The PIANOFORTE engraved is an American contribution, the manufacture of Mr. J. PIRSSON, of New York; it is of extraordinary size, being intended for four performers, two at each end. Its instrumental qualities are spoken of in high terms; and it is said to have been used at the concerts of Mademoiselle Lind.



The very elegant BAPTISMAL FONT, sculptured in Caen stone, is designed and executed by Mr. J. CASTLE, of Oxford, and is one of the principal ornaments of the English Fine Art Court. Symbolical figures of angels decorate its sides, bearing emblematic devices, the entire being covered with foliage and fruit.



The LOCK and KEY are exhibited by Mr. J. GIBBONS, Jun., of Wolverhampton; he terms it an improved lock for doors, park-gates, &c.



The BROOKLYN FLINT GLASS WORKS, situated at New York, U. S., contribute a well-filled



stand, which occupies a central position in the American de-



partment of the Great Exhibition. There is enough novelty of form in these works to



assure us that our transatlantic brethren are fully aware of the mercantile value of Art.

THE CRUSADER CHESS TABLE, is the work of Mr. GRATDON, of Dublin; the pieces represent the chief characters of the Crusades, under Cœur-de-Lion. These pieces were carved in ivory by Mr. Slaight, of London.



Messrs. C. W. DOVE & Co, of Leeds, exhibit a number of beautiful velvet-pile Brussels, Kidderminster, and Threeply CARPETS; we engrave an elegant and exceedingly rich pattern, designed for them by Mr. Harvey.



Messrs. GOUCH of Sheffield exhibit articles of electro-plate, from which we select a group possessing much gracefulness of contour. The CANDLESTICK is of novel decoration, and the EPERGNE of light and elegant form, the ornament being well adapted to the objects manufactured.

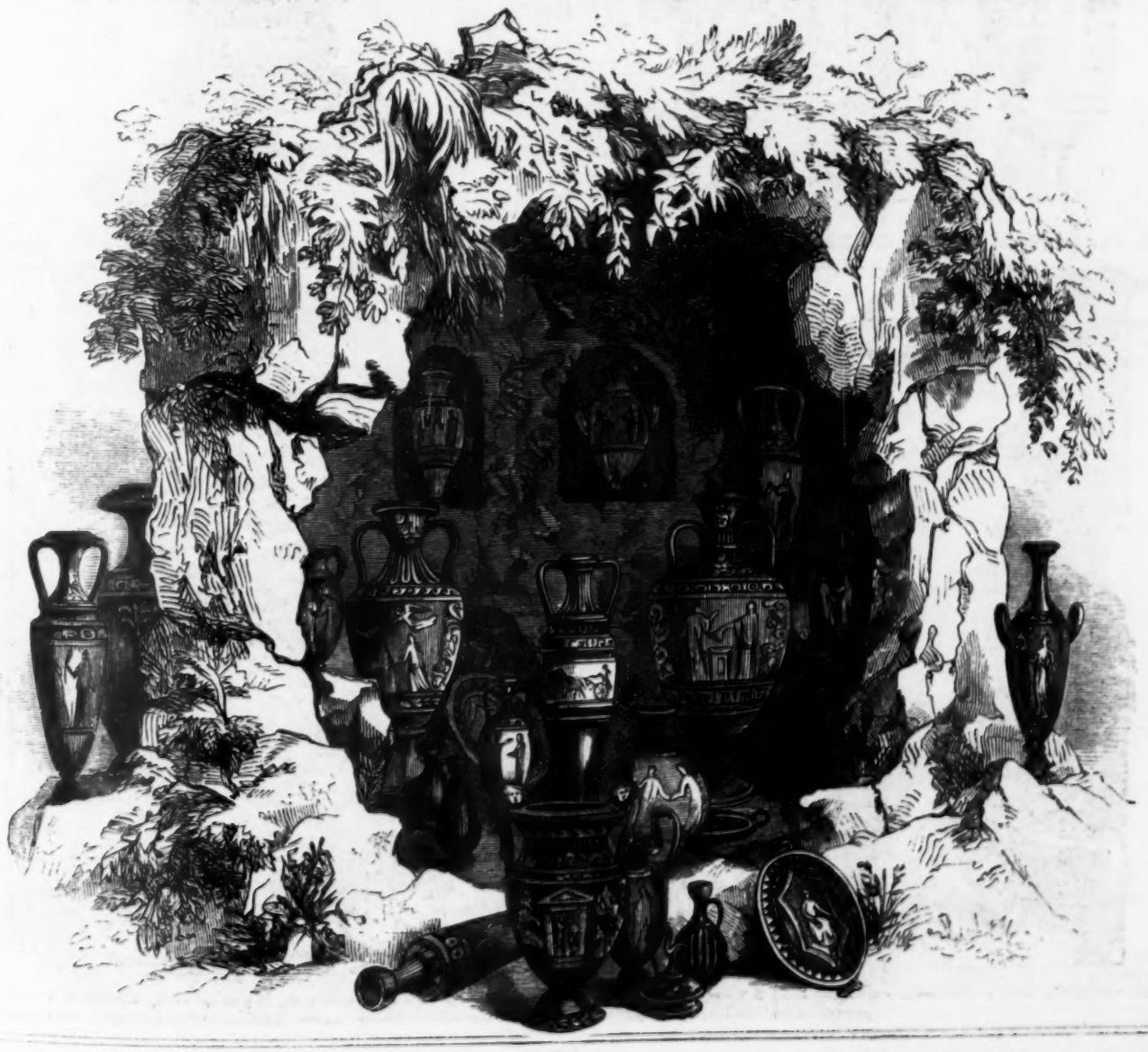


Mr. BATTAM, of London, some of whose successful imitations of antique vases, &c., are engraved on a former page of our Catalogue, has adopted the appropriate and picturesque method of exhibiting his works, in a fac-simile of an ETRUSCAN TOMB, the various niches containing their urns, and the ground covered with pateræ and sacrificial vessels of a characteristic kind.

Mr. BENNET, of Dublin, exhibits the very



graceful CLARET-JUG, in silver, here engraved.



Mr. T. Earle has embodied the story of Jacob and Rachel in a gracefully conceived group. The shepherd stands by the well where the maiden fills her water-vessel, and tells his tale with simple earnestness.



The Vase in Terra Cotta, is produced at the works of Messrs. Ferguson, Miller, & Co., of Neathfield, Glasgow, and contains figures typical of the great gathering in 1851. In colour and manipulation it is decidedly good.

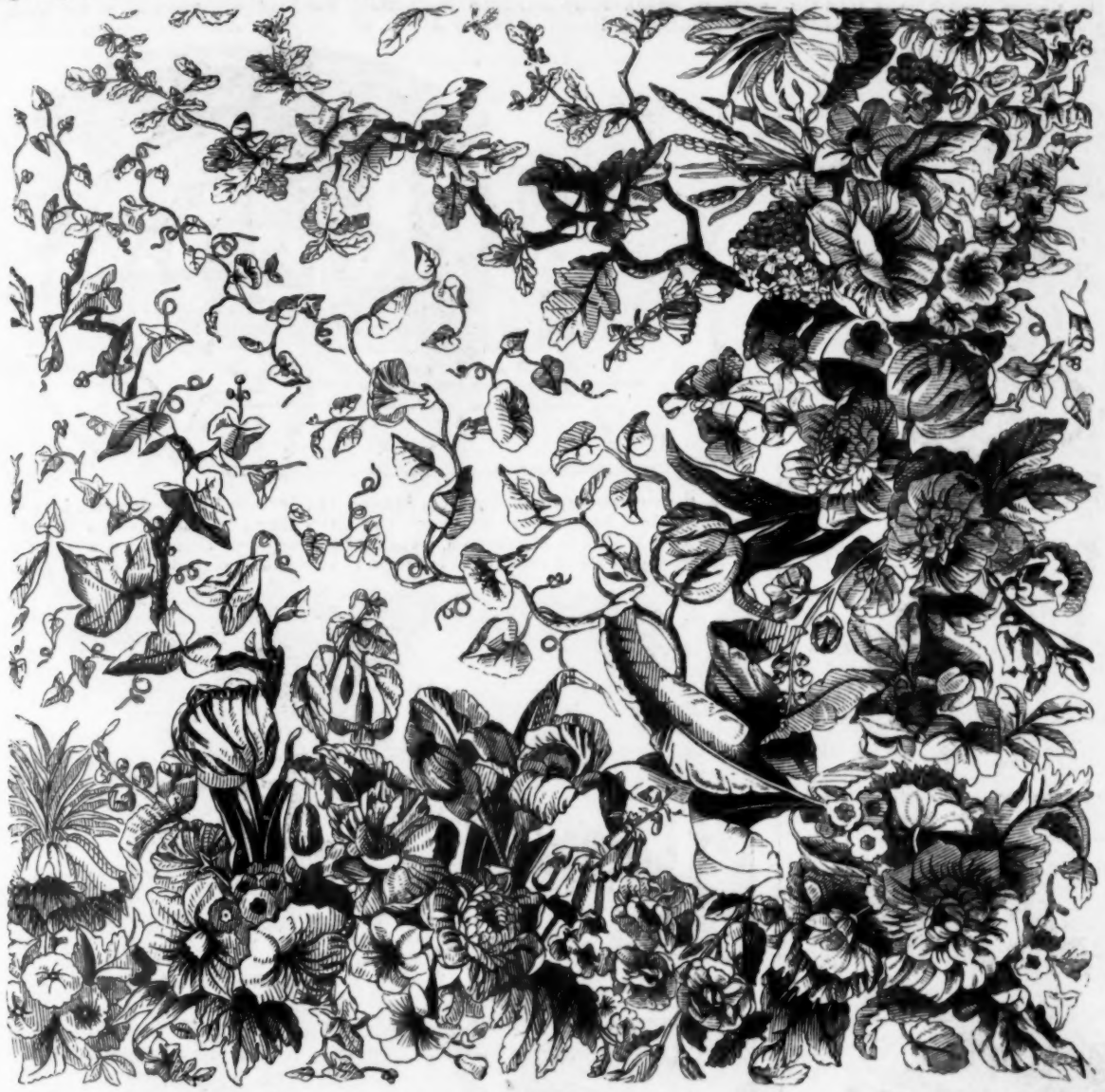


Mr. Whitwell of Dockray Hall Mills, Kendal, | a carpet manufacturer of eminence, contributes | among many other very excellent specimens, the



Kidderminster Carpet we here engrave. The fabric | is double cloth, not twilled in the warp, and the | colouring is produced by change of the shuttle.

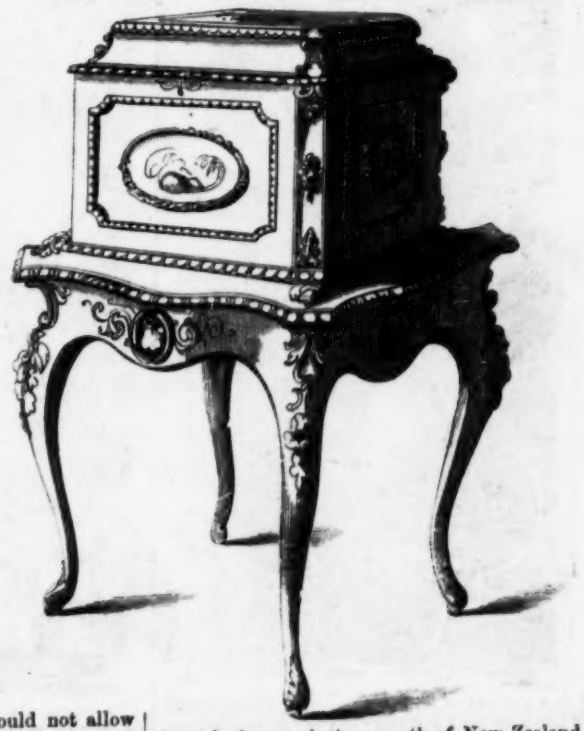
This engraving is from a TABLE-COVER, designed and executed by Messrs. Webb & Son, of Spitalfields, for Messrs. DEWAR & Co., of London.



The two objects filling the lower part of this page are from examples of the cabinet work of Mr. J. M. LEVEIN, of London. The first is an ESCRITOIRE, of satin-wood, in the Louis Quatorze style, inlaid with tulip-wood in flowers and scroll-work. The other combines a JEWEL-CASE and STAND; it is made



with Sèvres china. Another of the contributions of M. Levein, which our space would not allow us to illustrate, is a very beautiful sideboard of the tulip and kingwoods, ornamented with or-molu, and inlaid

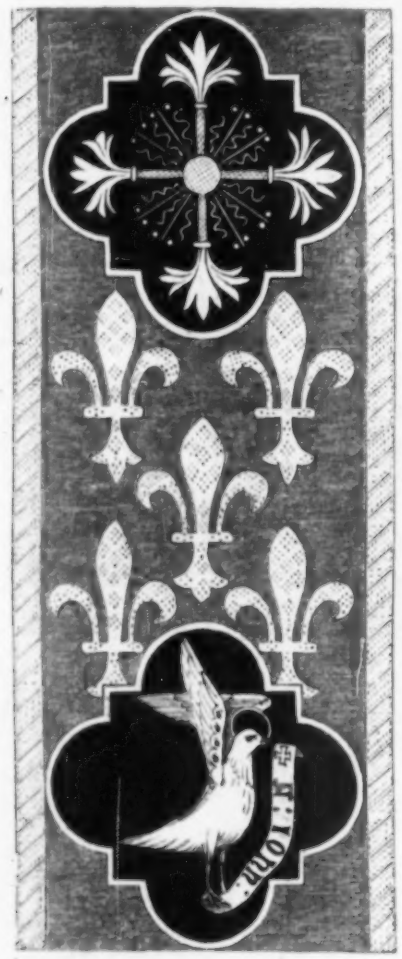


formed of a wood, the growth of New Zealand.

A TABLE, in papier-mâché, which, we presume, is intended for a ladies' work-table, is from the manufactory of Messrs. HALBEARD & WELLINGS, of Birmingham. Its vase-like form is a novelty in this description of cabinet manufacture.

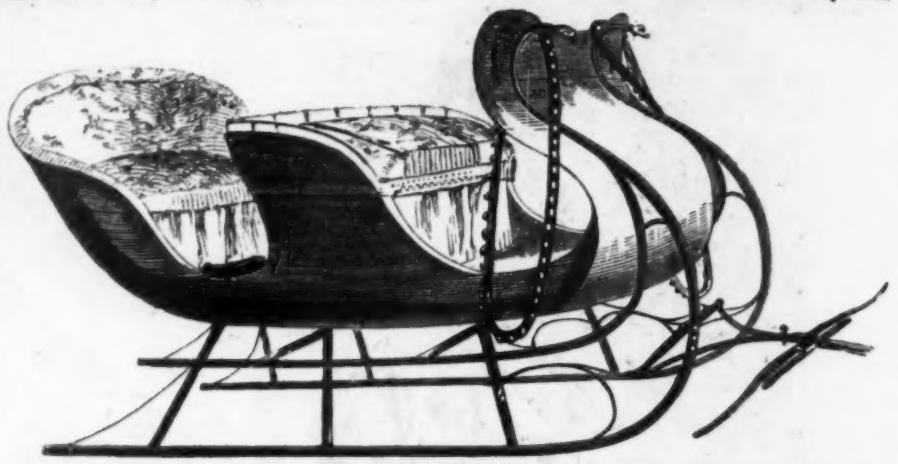


The second engraving on this column is from the other contribution of Messrs. NEWTON, JONES, & WILLIS, to which allusion is elsewhere made.

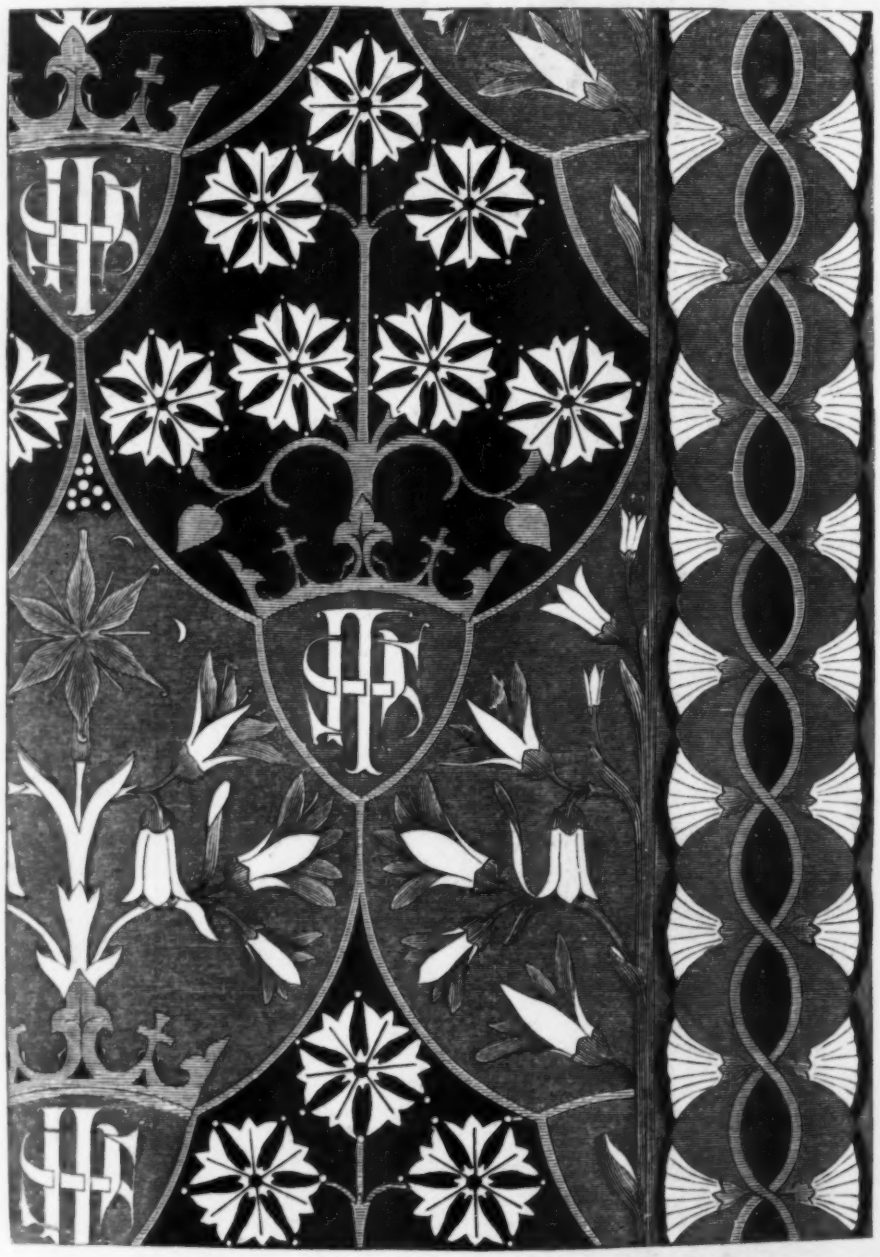


It is a portion of an ALTAR-CLOTH, embroidered by hand, in gold and silk; in the design is a dove, drawn in the style of the ancient illuminators.

The SLEIGH, from which the engraving underneath is copied, is an American production, manufactured by Messrs. J. GOOLD & Co., of Albany, U.S. It is a double-bodied carriage, of excellent workmanship, to be drawn by two ponies, for which its construction admirably fits it.



From the numerous articles of merit in ALTAR-CLOTHS, hangings, &c., exhibited by Messrs. NEWTON, JONES, & WILLIS, of Birmingham, we select two—engravings of which occupy the lower part of this page. That underneath is a portion of the ORPHREY of an archbishop's cape, designed for the Anglican church; the whole of the enrichments are worked by hand in gold and silk.



The simplicity of the worship of the English church is most striking, when compared with that of the church from which it sprung; even in our highest festivals, there is little room for that "outward adornment," to which the subjects here engraved are meant to be applied.

The original of the appended engraving is a CLOCK and INKSTAND for a library table; it is exhibited by Mr. J. HUX, of London, the manufacturer of the clock; the case and stand are beautifully carved by Mr. W. G. Rogers, the eminent sculptor in wood, who has also executed several other clock-cases for Mr. Hux, that appear in the Exhibition, and which are well worthy of his high reputation. The work before us forms an elegant and useful ornament.



On the opposite page is an illustration from the papier-mâché TABLES of Messrs. HALBEARD & WELLINGS, of Birmingham; another, of a different character, appears underneath; both in its form, and its ornamentation, it exhibits a taste that qualifies it for a place in the boudoir.



One of the great defects we have frequently noticed in decorative furniture is the inapplicability of ornament to the purpose of the object on which it appears; and another is the combination of styles, sometimes the most distinct from each other, so as to form an incongruous mixture, showing how little of the true principles of decoration have been acquired by the designer; and also how much labour, time, and cost of workmanship, may be expended fruitlessly. The architecture, if the term may be permitted, of a piece of furniture should be as pure as that of an edifice, otherwise it offends rather than pleases the eye which can detect the slightest want of harmony. No such charge, however, can be brought against the splendid



SIDEBOARD of M. E. P. DURAND, of Paris, which, in design and execution, may compete with the best which the Exhibition has called forth. The leading idea of this work is eminently good, while the several details of which the ornaments are formed, at once declare its intended purpose.

A GIRL AT A SPRING is a favourite subject with English painters and sculptors; Mr. W. F. WOODINGTON has here brought forward a figure which displays considerable elegance of attitude.



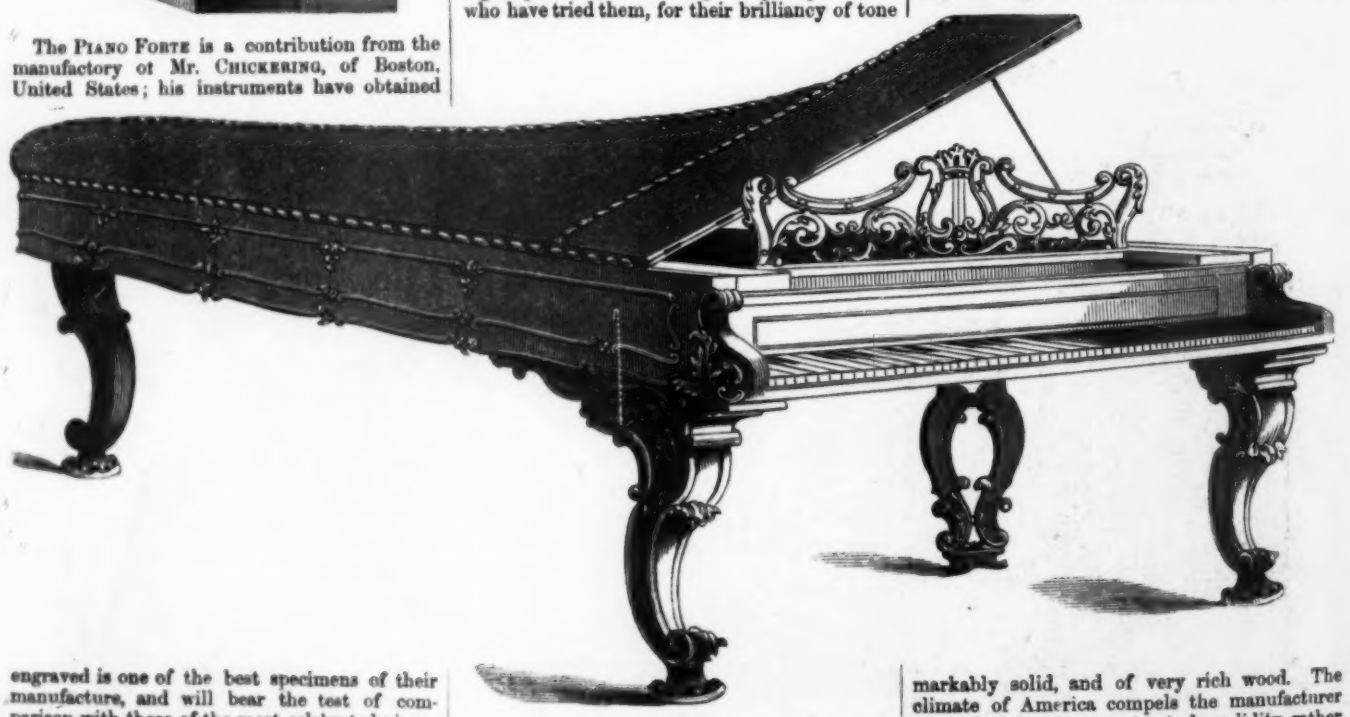
The two engravings placed in this column are from an imperial quarto BIBLE, bound in morocco, by Mr. R. NEIL, of Edinburgh, and ornamented in a very costly manner, with the description of work known among bookbinders as "blind tooling," enriched with embossing and illuminated colouring. On the gilt edges are representations of three churches—Glasgow



Cathedral, St. John's, Edinburgh, and St. Giles's, Edinburgh; the whole sketched from the buildings, and wrought with the hand. Mr. Neil is almost self-taught, and he has executed the entire work by gas-light, after business hours: it is highly creditable to his industry and taste.



The PIANO FORTE is a contribution from the manufactory of Mr. CHICKERING, of Boston, United States; his instruments have obtained high reputation, even among European professors who have tried them, for their brilliancy of tone and their power. That which we have here



engraved is one of the best specimens of their manufacture, and will bear the test of comparison with those of the most celebrated piano-forte makers of London or Paris. The exterior of the instrument is designed with much taste. It is simple in design, and by no means elaborately ornamented; in construction it is remarkably solid, and of very rich wood. The climate of America compels the manufacturer of musical instruments to study solidity rather than lightness in most objects constructed principally of wood, such as piano-fortes, harps, &c.

The engraving underneath, stretching across the page, shows the top of a SOFA-BACK, manufactured by M. JEANSELME, of Paris, whose name has appeared in other parts of our Catalogue. The work is beautifully carved in the style of the best period of Italian sculptured art, and merits high praise for design and execution.



The contributions in papier mâché of Messrs. SPIERS & SON, of Oxford, are numerous; they consist of tables, work-tables, writing-desks,



tea-trays, albums, fire-screens, portfolios, &c., all of which are in good taste; the ornamentation being sufficiently subdued, and regard being had, generally, to harmony of composition. They derive much of their interest and attraction



from the paintings with which they are embellished, consisting of some of the most picturesque or celebrated edifices in Oxford, as well as sketches taken from its outskirts.



The piece of EMBROIDERY intended to decorate the front of a waistcoat, is exhibited by Mdlles. DANIEL and CORSINS of Hoxton; the pattern exhibits a Cornucopia, round which flowers are clinging: the work is executed with great delicacy, and exhibits considerable taste in design.



The CHAIR is another of the contributions of Messrs. GILLOW, of London, to whose works we have frequently referred. It presents a solidity of construction that would have appeared too massive, if not lightened by the character of the ornament with which it is judiciously relieved.



The town of Paisley maintains the reputation it has long enjoyed for the manufacture of woollen and worsted textile fabrics, in shawls, plaids, tartans, &c. We here engrave one of the woven long SHAWLS, exhibited by Messrs. J. & A. ROXBURGH, of this place; the design is a very elaborate composition of floriated forms, arranged in a most intricate pattern, yet exhibiting little or nothing of that confusion which might be looked for in such a multiplicity of details. The



task of the engraver is rendered intelligible, without the aid of colour, although to combine such a variety of forms is by no means easy; and even with all his skill, a mere black and white transcript of the pattern does but meagre justice to this rich and beautiful object of manufacturing art, one of the best among the many excellent productions emanating from Paisley.

On this and the succeeding column, are introduced illustrations of some of the silver goods manufactured by MM. CHRISTOFLE & Co., of



Paris, who are entitled to take rank with the best silversmiths of the French metropolis, for



purity of taste in the designs they have here furnished. Our first subject is a CREAM-JUG of



very elegant form, slightly ornamented in a good style: the next is a FLOWER-STAND, showing much originality of design, as regards the com-

bination of the two principal parts. The engraved work on the COFFEE-POT is executed with

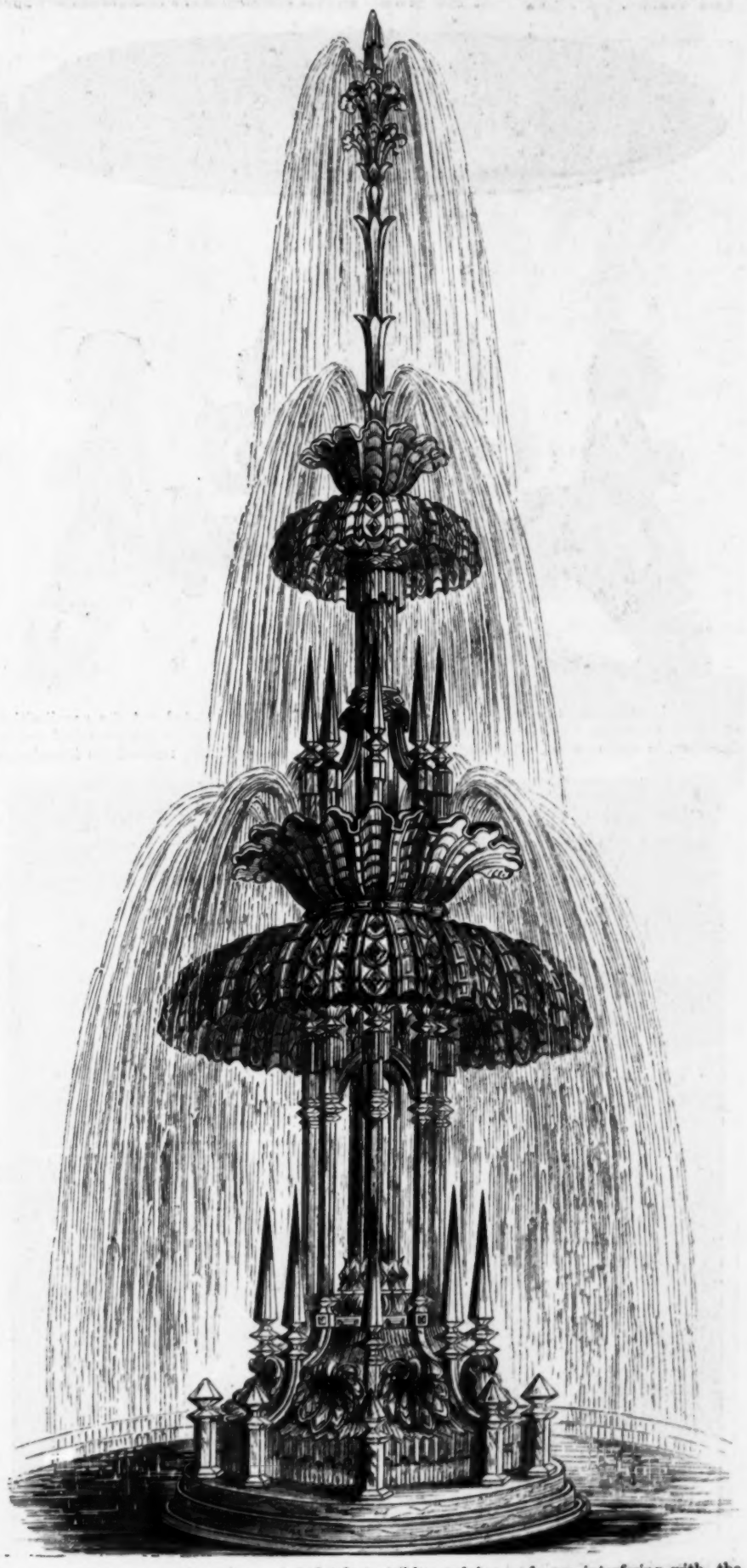


great delicacy in the *Renaissance* style. The CANDELABRUM is gracefully modelled, and shows



considerable lightness in the design. The VASE, concluding the series, is a bold composition.

Occupying the central place in the Crystal Palace, the GLASS FOUNTAIN, by Messrs. OSLER, of Birmingham, is, perhaps, the most striking object in the Exhibition; the lightness and beauty, as well as the perfect novelty of its design, have rendered it the theme of admiration with all visitors. The ingenuity with which this has been effected is very perfect; it is supported



by bars of iron, which are so completely embedded in the glass shafts, as to be invisible, and in no degree interfering with the purity and crystalline effect of the whole object.

Many of the manufacturers of our country towns have succeeded in enforcing that general claim to notice, which, while awarded to them in their own locality, they might have failed to have obtained, but for the great and general competition called forth by the invitation of 1851. The TABLE by Mr. PALMER, an eminent upholsterer of Bath, is an excellent example of provincial manufacture; it is very graceful in design, and the execution is of a most satisfactory kind.



Mr. C. J. RICHARDSON is well known by his excellent works on Elizabethan ornament and furniture, in which he has, with much perseverance and ability, pointed out the peculiarities, and rich fancies, visible in that school of design. He has now practically realised his knowledge,



by the production of various ARTICLES OF FURNITURE, possessing all the picturesque richness of the style, combined with the knowledge of its leading principles, which elevate these works.

The CHAIR is engraved from one manufactured by M. BALNY, of Paris, who contributes numerous articles of furniture, manifesting good taste, and no little ingenuity of workmanship. The style of this chair is Elizabethan, well carried out.



A terra-cotta VASE, from the works of Messrs. FERGUSON, MILLER, & Co., of Heathfield, near Glasgow, shows, among its other ornaments, a



nuptial procession, designed in the style of the antique. These figures are modelled with great accuracy, and are arranged in an artistic manner.

The CONSOLE-GLASS and TABLE combined, are designed and manufactured by Mr. S. LECAND, of London; the frames are carved in American pine and lime-tree woods, and double gilt in matted and burnished gold. The style is a variation of the *Louis Quatorze*; birds, flowers, and winged horses being mingled with the other description of ornamental work, and giving to the whole more novelty than we are often accustomed to see.



Among the numerous objects of cabinet-work manufactured by Messrs. GILLOW & Co., of London, is a SOFA, termed a "Wanstead Sofa." It has little carved work, but it is of a good order; the griffins at each end, forming the legs, are sculptured with boldness.



These VASES are the productions of Captain BEAUCLERC, and are formed in terra-cotta, of two tints. The

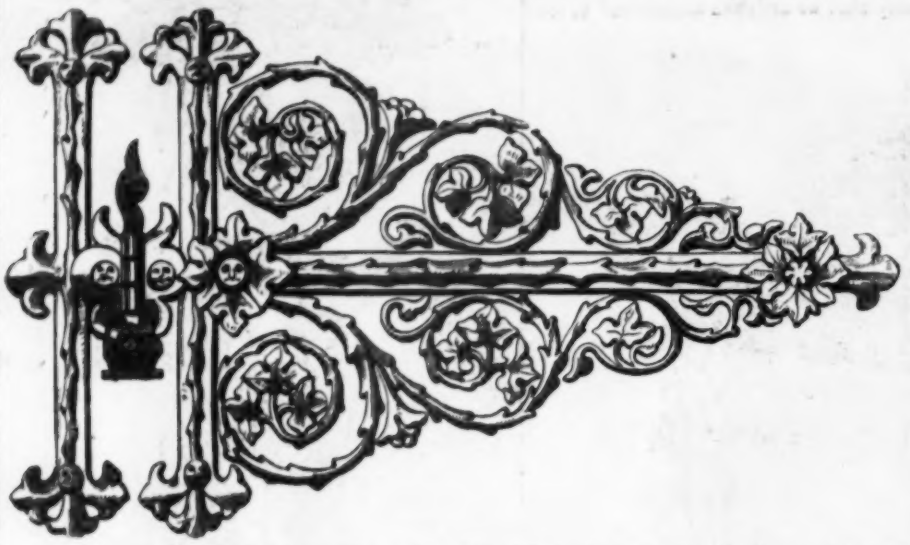


body of each vase is of deep red, the figures of a much



yellower clay, both being the production of Ireland.

The GOTHIC HINGE is manufactured and exhibited by Messrs. BARNARD and BISHOP, of Norwich. It is of wrought iron, and is a well-directed attempt to revive the ancient iron smith-work, of which many of our old ecclesiastical edifices and baronial mansions furnish fine examples.



A STATE-BED, designed and manufactured by Mr. T. FOX, of London, is a fine example of this description of furniture. The design is in the Elizabethan style, but showing greater lightness than we usually find in the carved works of that period. It is made of walnut, relieved by



gilding; the footboard is divided into panels, and in the centre is a shield, on which appears a Bacchanalian mask; carved figures are placed at each corner. The backboard is stuffed, and the furniture is of light blue silk with satin margin and white trimmings. It is of good workmanship.

The manufactory of Messrs. J. ROSE & Co., of



Coleport, Shropshire, has obtained considerable



eminence for its productions in embossed porce-



lain, which bear comparison, for beauty of ma-

terial and skill of workmanship, with the best of the Pottery districts of Staffordshire. Some idea of the



variety and originality of their patterns, combined with other good qualities, may be received from the examples



we have here introduced. The first column commences with a DESSERT-PLATE, the border of which shows a



pleasing novelty, while the groups of fruit are painted with much taste. The FLOWER-VASE that follows is also



new in design, and appropriate; and the EPERGNE is entitled to favourable notice. On this column we engrave



specimens of TEA and COFFEE-CUPS, all of which are characterised by novelty of design in their ornament;



a JUG in this column is justly entitled to a similar remark. The



group which follows is composed chiefly of FRUIT-DISHES, de-



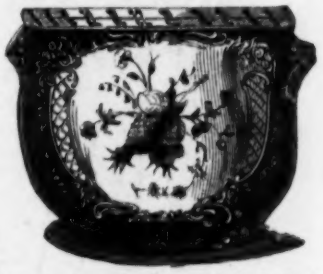
signed in the character of the style known as the "Louis Quatorze." The GROUP OF



FIGURES—Puck throned on a mushroom



—is of Parian. It is a clever design and



the figures are capitally modelled: it is,



we believe, the work of the late admirable sculptor, Mr. Pitts, and finished by his son.

The figure placed on this column is from another of the models exhibited by Mr. F. M. MILLER. The sculptor has given it the title of SPRING, symbolising that season by the doves perched on the hand of the figure, and the plough, modelled after an antique agricultural implement, on which it rests. The embodiment of the idea is carried out in a graceful manner, and the pose of the figure is remarkably easy.



The engraving underneath is from a piece of EMBROIDERY TRIMMING, exhibited by Messrs. BENNOCH, TWENTYMAN, & Co., of London.



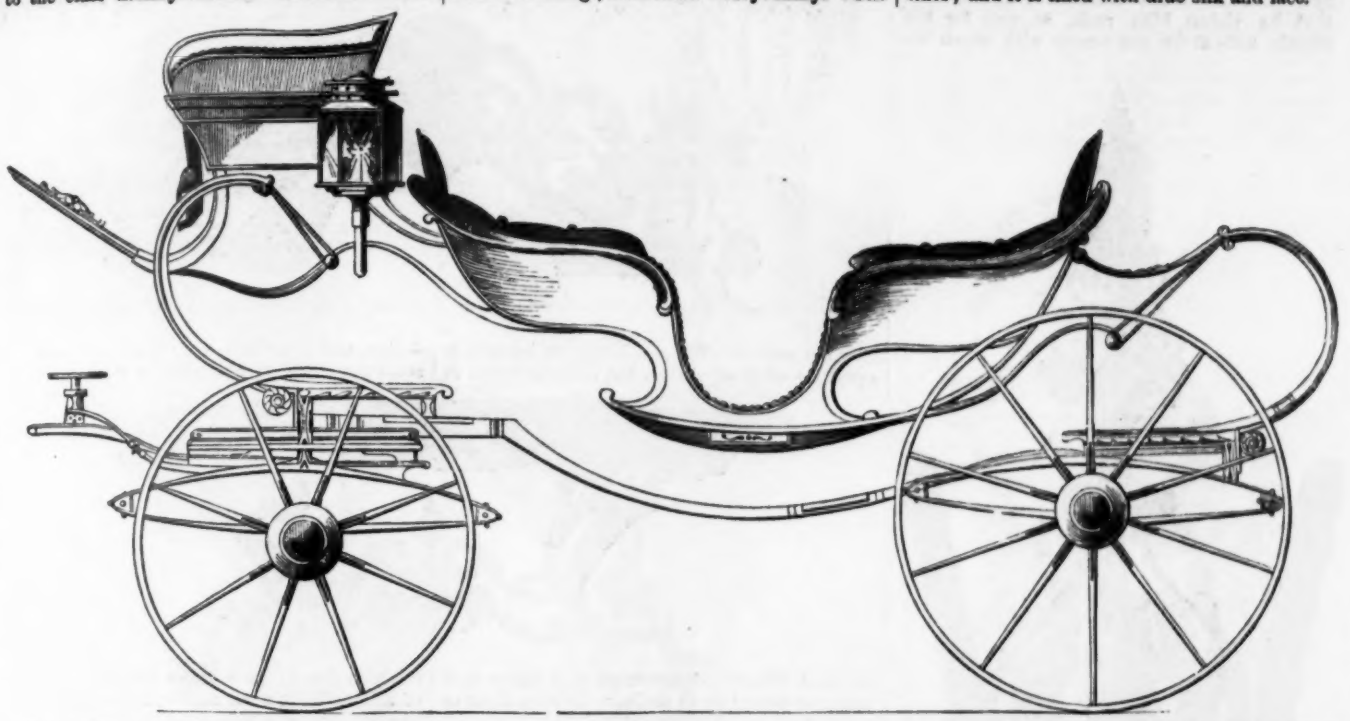
The illustration above is a portion of a Gothic CHIMNEY-PIECE sculptured by M. LEBRUN, of Paris.



A CONSOLE CHEFFONIER is exhibited by Messrs. TRAPNELL & SON, of Bristol: it is made of English walnut-wood, the top is of statuary marble, set in a rich moulding of ebony and tortoiseshell.



The CARRIAGE here introduced is manufactured by Messrs. R. & E. VEZEY, of Bath; it belongs to the class usually termed "sociables." The general appearance of this carriage is very elegant, and all the springs being fixed with india-rubber bearings, it "rides" very easily. The body, &c., is painted in rich ultra-marine blue, relieved with white and amber, in delicate lines; and it is lined with drab silk and lace.



Messrs. HILLIARD & THOMASON, of Birmingham, are the contributors of fish-knives and forks,



taper-stands, &c. We engrave here the HANDLE OF A FISH-KNIFE, very excellent in design.

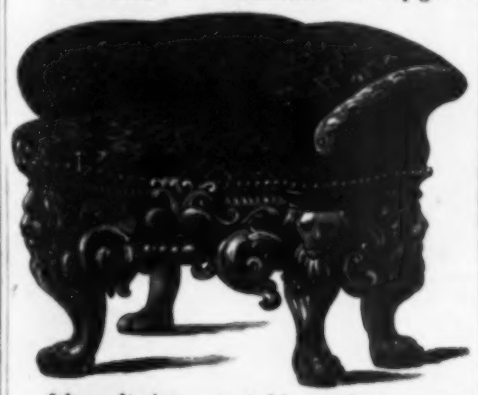
The engraving underneath shows the pattern of a BRUSSELS CARPET, printed by patent machinery, at the factory of Messrs. J. BRIGHT & Co., of Crag, near Macclesfield. The composition of this design is exceedingly bold, though we cannot assign to it much originality of invention. Messrs. Bright are also exhibitors of velvet pile carpets, tapestries, furniture-covers, &c.



We occupy this page with works by M. LEISTLER, who may be, with justice, considered the most important Austrian manufacturer; that he claims high rank, as well for the artistic taste as for the beauty with which his



works are executed, will be readily admitted by those who inspect the four palatial apartments he has furnished for the inspection of "the world," in its Exhibition. A very graceful novelty is represented in our first cut; it is an ORNAMENTAL STAND, of a fanciful and original design, the large framed boards of rosewood being intended for the exhibition of small miniatures, and other objects of art, which may thus be conveniently and elegantly arranged over their surface. The figures who hold them, the



they are carved. The small SETTEE beneath is equally good in execution, but is less graceful in



of these articles of furniture, and many that might be passed by as ordinary looking, deserve



possesses elegance. The TABLE beneath is intended for a drawing-room; it is of the finest-coloured and most costly wood. The CHAIR is fanciful foliage, and the equally fanciful group of horned serpents forming the base, are all remarkable for the vigour and delicacy with which



design, and is not redeemed from heaviness. In some instances, parts are better than the whole study in detail; we engrave the central portion of a SOFA-BACK as an illustration of this, which of sumptuous construction, whether its carved work, or its upholstery, be considered; it is constructed with the strictest attention to comfort.

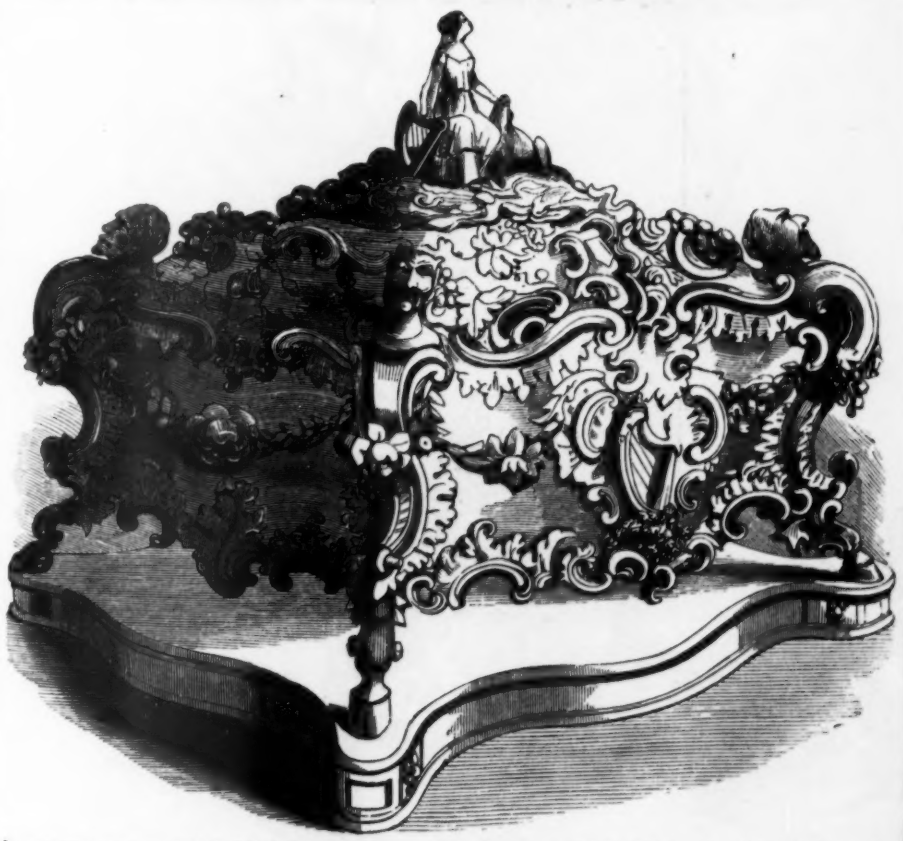
The engravings on this page are from a *suite* of carved decorative furniture, consisting of about twenty objects; they are manufactured



by Mr. A. J. JONES, of Dublin, from his own designs, which are intended to illustrate Irish history and antiquities; the wood of which they are made is Irish bog-yew. The FAUTEUIL, or arm-chair, shows at the back busts of ancient Irish warriors, supporting the ancient arms of



Ireland; the elbows are represented by wolf-dogs, one in action, the other recumbent. The TEA-POY, being a receptacle for foreign produce,



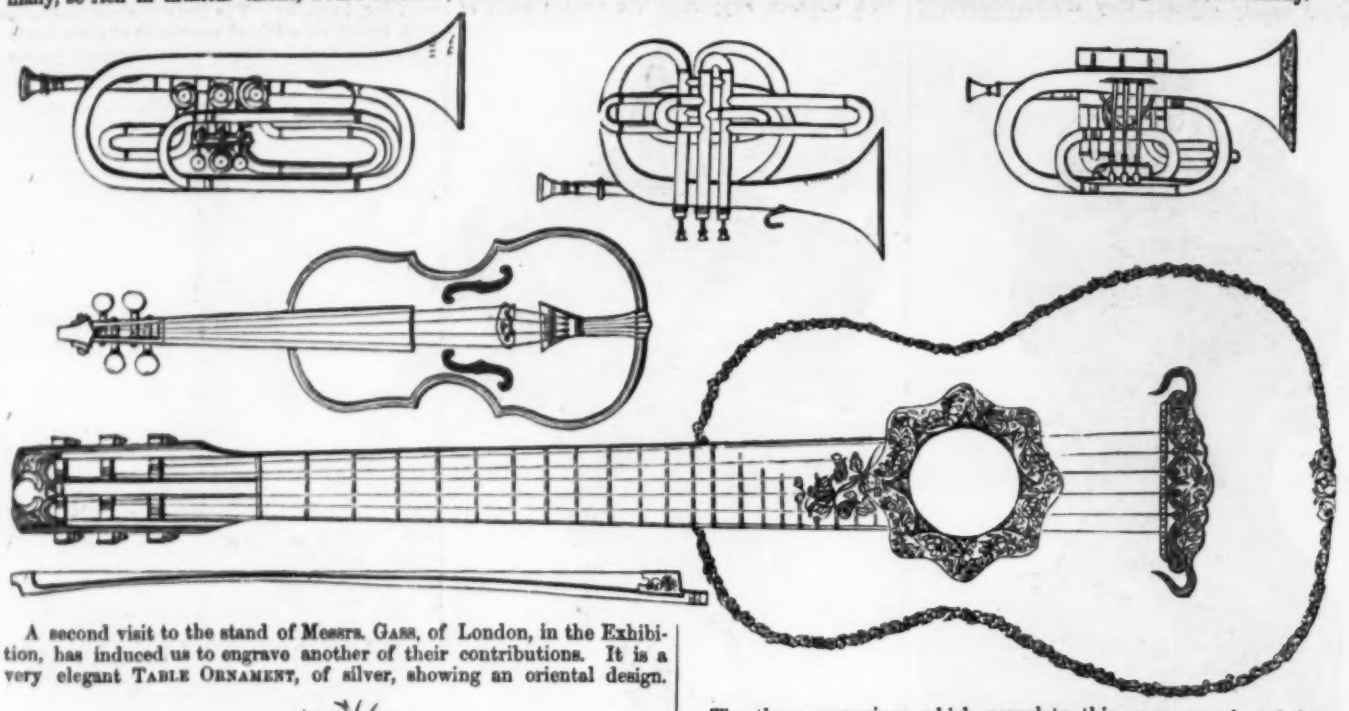
is appropriately ornamented; its base exhibits the chase of the giant deer by wolf-dogs. A sarcophagus WINE-COOLER is elaborately sculptured on the four sides, and enriched with bac-

chanalian busts at the angles; a figure of Hibernia surmounts the top, with the accessories of the wolf-dog, harp, &c. The POLE-SCREEN, one of a pair, stands on a tripod composed of three busts with helmeted heads; the looking-glass panels



form the field on which is sculptured, in demi-relief, an ancient Irish Kern, or light-armed warrior, on the one, and on the other, the Gallowglass, or heavy-armed Irish warrior.

It was reasonably to be expected that Germany, so rich in musical talent, would furnish some examples of her skill in the manufacture of MUSICAL INSTRUMENTS. We have, therefore, engraved several from the establishment of Messrs. F. GLIER & SON, of Klingenthal, in Saxony.



A second visit to the stand of Messrs. GASS, of London, in the Exhibition, has induced us to engrave another of their contributions. It is a very elegant TABLE ORNAMENT, of silver, showing an oriental design.



Two Indian water-bearers are placed beneath a palm-tree; at each corner of the triangular base is a sphynx, between which is a wreath of flowers.

The three engravings which complete this page are selected from a large variety of useful and ornamental articles, manufactured by Mr. T. HARRISON, of Sheffield, chiefly in electro-plate on imperial metal and nickel silver; many of these are designed with very considerable taste.







On this column we introduce a VASE of silver for perfume, and a TANKARD of silver gilt, from

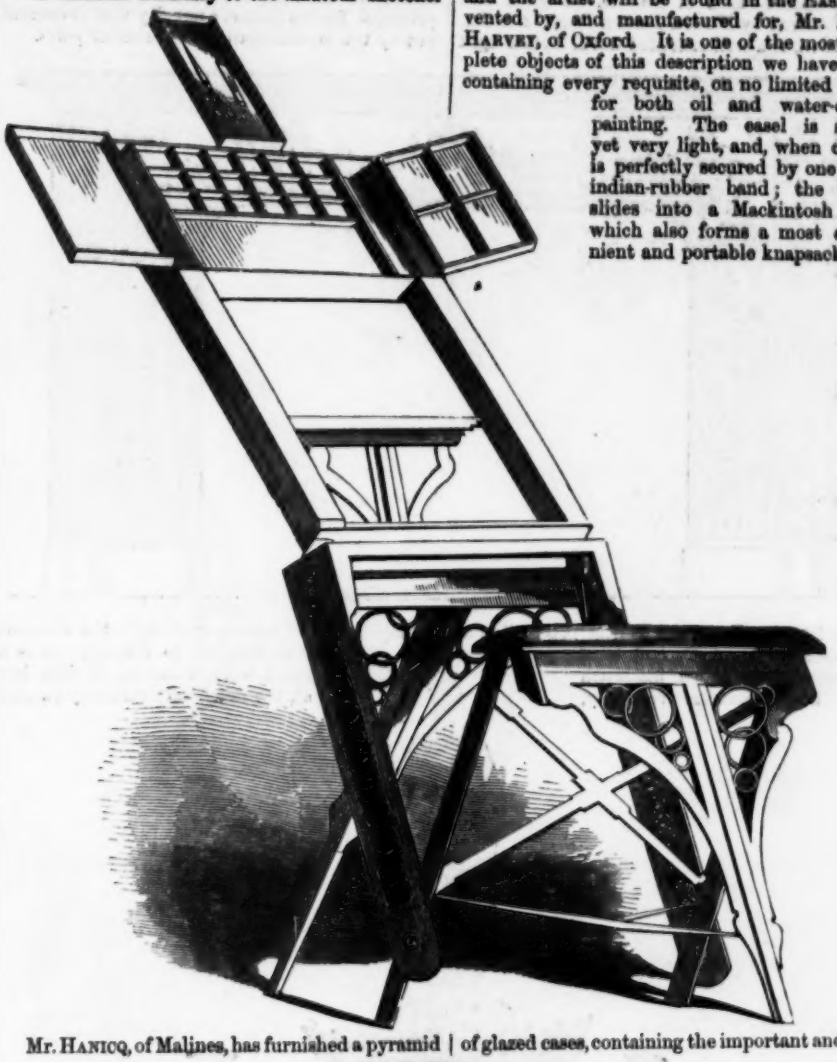


the manufactory of M. VITTOZ, of Paris; each of these objects are exquisite examples of the taste



displayed by the French designer in producing models for the manufacturer in costly metals.

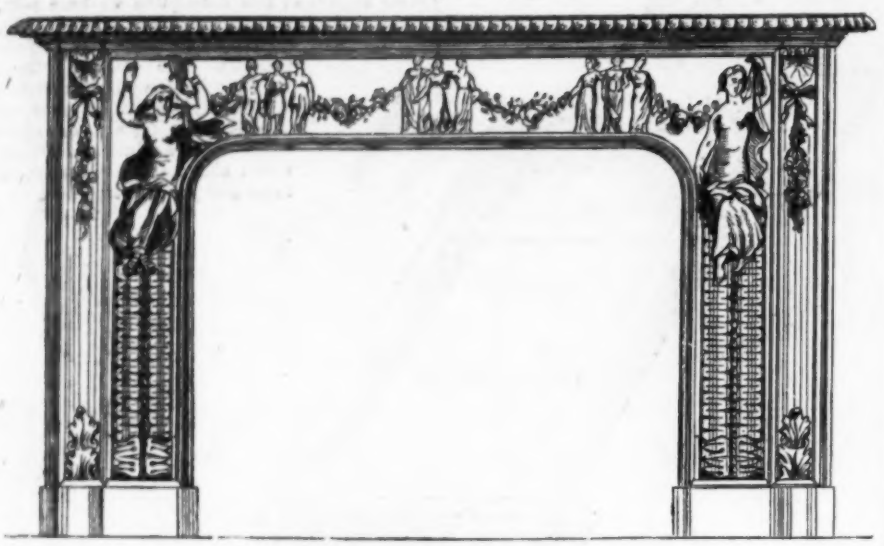
A valuable auxiliary to the amateur sketcher and the artist will be found in the EASEL, invented by, and manufactured for, Mr. F. W. HARVEY, of Oxford. It is one of the most complete objects of this description we have seen, containing every requisite, on no limited scale, for both oil and water-colour painting. The easel is strong yet very light, and, when closed, is perfectly secured by one stout indian-rubber band; the whole slides into a Mackintosh case, which also forms a most convenient and portable knapsack.



Mr. HANICQ, of Malines, has furnished a pyramid of glazed cases, containing the important and beautiful devotional books for which he is celebrated as one of the most extensive continental publishers.



A CHIMNEY-PIECE of marble, designed and manufactured by Messrs. JOSEPH BROWNE & Co., of London, is a well-executed work, from a light and graceful composition, to which the two principal figures impart a novelty that is carried out by the ornamentation of the other parts.



The BRONZE FOUNTAIN is the production of Mr. JAMES, of Lambeth, and is of very appropriate design, inasmuch as all the accessories are really, or mythologically, connected with the element it is destined to display. It is a small work, a model, in fact, but all the details are carefully carried out, and it is worked by a miniature steam-engine, of singularly excellent construction.



The Russian contributions to the Crystal Palace evince a large amount of costly splendour combined with quaint and characteristic design,



showing much fancy in the Art-manufacturers who have been engaged in their fabrication. In other pages of our Catalogue, many of the larger Russian works appear; we here devote two columns to specimens of the silver cups which occupy so important a position in the de-



partment devoted to this great empire. There is a very free and fanciful taste prevalent in



these articles, which gives to them a strong individuality of character. This is particularly



visible in the first and second of our engravings; the others, however, call to mind the German



works of the fifteenth century, to which they are nearly allied. They are the productions of the goldsmith, PAUL SAZIKOFF, of Moscow.

A CONSOLE-TABLE, by M. JEANSELME, of Paris, is a good example of the Louis Quatorze style.



The engraving underneath is from the model of a SARCOPHAGUS with GOTHIC CANOPY, sculptured by Mr. W. PLOWS, of Foss Bridge, York, in stone from the quarries at Heldenley, near Malton



The appended engraving is from a piece of EMBROIDERY, for a Priest's robe; it is manufactured by MM. LEMIRE & SON, of Lyons; the cross is worked in gold, upon a ground of purple.



A TABLE, of walnut wood, is another of the contributions made by MR. PALMER, of Bath; it shows some bold carving, executed from a design of considerable novelty, especially in the form of the cross-piece connecting the legs. The manufacturer is entitled to very high praise.



A statuary group under the name of "THE SUPPLIANT" is exhibited, with other works, by Mr. WEEKES, the distinguished sculptor; the figure is presumed to represent a female in distress, who, with her infant, is soliciting charity.



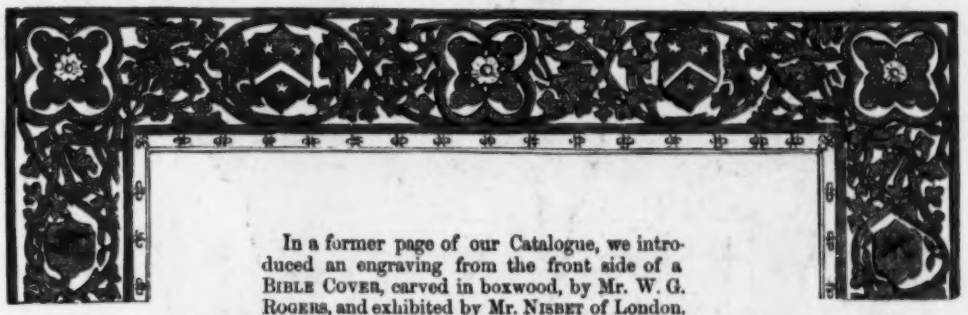
The CHAIR introduced below is made by MR. G. W. ENGLAND, of Leeds; it is manufactured of mahogany, the grain of the wood running in one uniform direction: the design is good.



The sword here engraved is from the manufactory of Messrs. REEVES, GREAVES & Co., sword cutlers of Birmingham. It is a cavalry dress Sabre, the hilt, blade, and scabbard mountings of which are entirely of steel, elaborately engraved, in designs that show considerable elegance of composition. The manufacture of these weapons from the rough metal to the finished object is highly interesting and curious, employing, as it does, a variety of workmen, each of whom must possess a greater or less amount of artistic skill and mechanical ingenuity to perfect his portion of work.



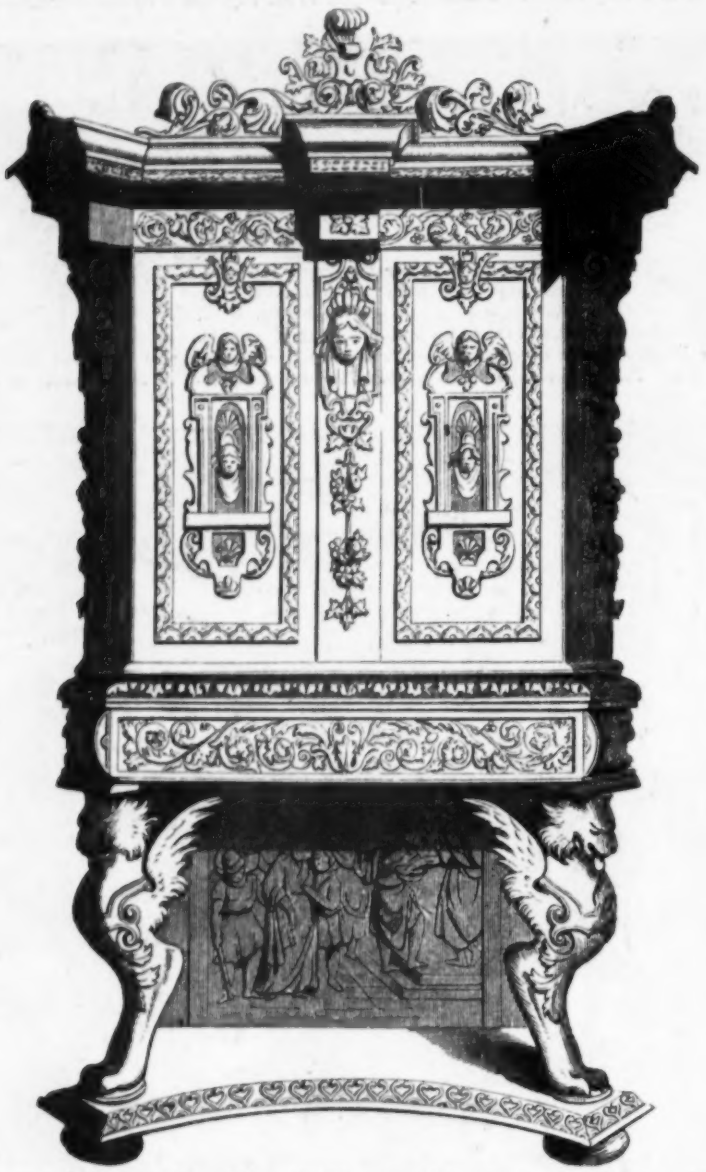
The subject of the annexed illustration is a CARVED FRAME, for a looking-glass, manufactured by Messrs. GILLOW, of London; it is a very elegant production of its class, and a pleasing contrast to the *Louis Quatorze* style so much in vogue, and which we should be glad to see superseded by one of greater simplicity.



In a former page of our Catalogue, we introduced an engraving from the front side of a BIBLE COVER, carved in boxwood, by Mr. W. G. ROGERS, and exhibited by Mr. NISBET of London. The engraving below illustrates the opposite side of the same book, which side is carved by Mr. Rogers and designed by his son. Unlike the other, this contains no direct allusion to the contents of the sacred volume; the border is similar, but the centre ornament exhibits only a graceful arrangement of wheat, grapes, and other devices. The execution of this work is exceedingly delicate and masterly in all its parts.



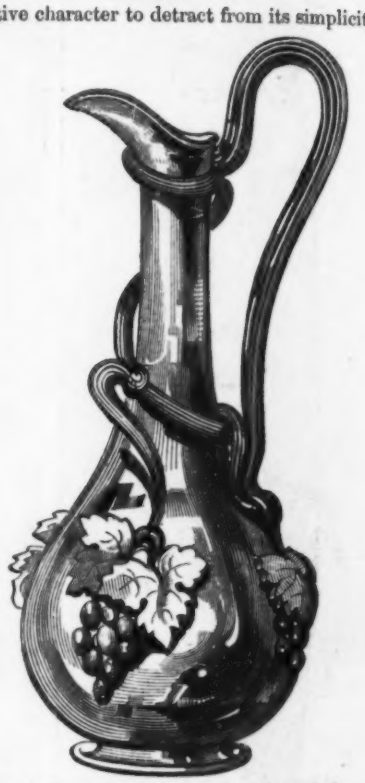
The CABINET here introduced is manufactured by Mr. HARRISON, of the Wood-carving Company, Pimlico, whose operations are conducted by a process of burning the wood into the required pattern, so as to imitate carving. The cabinet engraved is of oak, and it shows some excellent ornamental work: the contributions of this establishment are numerous and exceedingly varied.





MESSRS. LLOYD & SUMMERFIELD, of Birmingham, are the contributors of the productions in GLASS represented on this page. The group exhibits JUGS and a VASE; the former are richly ornamented, while the latter possesses the pure outline of the antique without anything of a decorative character to detract from its simplicity





style; the CLARET-JUG and decorated DRINKING-GLASSES show considerable novelty in design.



the next is a WATER-JUG in the mediæval

The FLOWER-STAND, one of a pair, and BRACKET, in this column, are by M. FLEISCHMANN, of Sonneberg, in Germany; the latter object is of *papier mâché*, from a very bold



design. The flower-stand is chiefly constructed of iron, modelled in a new way, and combined with *papier mâché*, and covered with glass; it represents two vines, each with a bunch of



golden grapes. The pedestals consist of roots of trees thickly covered with grass and herbs.

The readers of the *Art-Journal* must be well aware of the interest we have always evinced in the welfare of the various schools of design established throughout the kingdom—institutions that we doubt not are destined to exercise an important influence on British Manufacturing Art. The fruits of the exertions which are made for sustaining these schools begin now to be manifested in a way that must be very gratifying to all who, like ourselves, have advocated their establishment, and augured their prosperity. One of these pleasing results is



developed in the CABINET here engraved, which is the work of A. HAYBALL, a young woodcarver of Sheffield, and educated in the school of design attached to that town. It is made of English walnut-wood; the design is of the pure Italian style, abundantly rich in ornament, and free from many of the monstrosities that too frequently deface similar productions; there is indeed scarcely a single part of the work open to reasonable objection. We understand that Mr. Hayball undertook the task from a desire to uphold the character of the Sheffield School.

Messrs. DIXON & SONS, of Sheffield, are extensive manufacturers of silver and plated goods, and in what is known as Britannia metal; we have engraved on this page a few of the numerous



articles they contribute to the Exhibition. In the TUREEN and DISH we have examples of the plain but truly elegant Grecian style adapted to objects of ordinary use; and it is certainly not



a little refreshing to the eye, somewhat over- wearied with the constant recurrence of the



elaborate and often over-decorated patterns of the Italian style, and those founded upon it. The absence of a *plethora* of ornament is amply atoned for by the simple beauty of that which appears in these designs. The silver and gilt TEA AND COFFEE SERVICE possesses considerable novelty in form and composition; the various pieces are modelled from the pitcher-plant, and the waiter on which they are placed from a leaf



of the *Victoria Regia*. The COFFEE-POT on this column has a floral ornament in high relief; the CAKE-PLATE is modelled as from a single leaf, in



an elegant form; and the POWDER-FLASK, which concludes the page, shows an embossing in the Italian style, forming a frame and displaying in



the centre a group of dead game. The flask has a stopper, very ingeniously and effectively contrived to facilitate the sportsman in loading his gun.

The TABLE, manufactured by Messrs. JOHNSTONE & JEANES, of London, is circular, and made on the expanding principle; by a simple process, the quaternions of which the top is composed draw out, and sectional pieces being introduced, the table is increased to double its original size. The tripod is very massive; it looks disproportioned as seen in the engraving, but not so when the table is expanded.



A model, in bronze, of a FOUNTAIN is exhibited by M. GASSER, of Vienna; it would be highly effective on a large scale.



The GROUP OF FURNITURE introduced underneath is from the establishment of Messrs. SNELL & Co., of London. As might be expected, the invitations to exhibit have been answered by contributions from the most eminent cabinet-makers in Great Britain and on the continent, each of whom appears to have striven worthily in the production of works calculated to uphold their own individual reputation, and that of their respective countries. The CABINET and GLASS are much to our taste; the frame of the latter is especially good,



and possesses novelty. The oval TABLE has a rich marquetrie border, and the other objects that appear in our illustration deserve attention.

The BROOCH engraved underneath is manufactured by M. RUDOLPHI, of Paris; the design of the beautiful setting is of the Renaissance period.



The city of Lyons, as might be expected, contributes a large, varied, and costly supply of the silk manufactures for which she has long been celebrated throughout Europe. It is not our province, here at least, to institute comparisons between the productions of France and those of our country; but we may nevertheless be permitted to add that, unfortunately for our own manufacturers, fashion has arbitrarily set a value upon the fabrics of the continent, to which they are not always entitled. Of the two illustrations on the lower part of this page the first is from a piece of RIBBON, made by Messrs. COLLARD & Co., of St. Etienne; the pattern is simple, but

The group, by M. LECHESNE, of Paris, which he terms THE FAITHFUL FRIEND, is remarkable for the vigour with which the story is told by the sculptor. A boy is accompanied by his dog, both are attacked by a serpent, but the faithful animal is on the defensive, and destroys the reptile.







arranged with considerable grace. The second is from a silk SCARF, which presents a combination of elegant and novel forms most skilfully composed; it is a superb fabric from the manufactory of Messrs. BERTRAND, GAYET, & DUMONTAL, of Lyons, an establishment of high reputation.

This group—THE DELIVERER—is a sequel, by M. LECHESNE, to that which we engrave on the opposite page. The dog has destroyed the aggressive serpent, and is receiving the caresses of the boy who has been saved by his prowess.



We introduce here another BROOCH by M. RUDOLPHI, of Paris; it is an exquisitely-delicate piece of workmanship; the mounting shows the leaves and bunches of grapes, elegantly arranged; the centre is a very charming enamel painting.



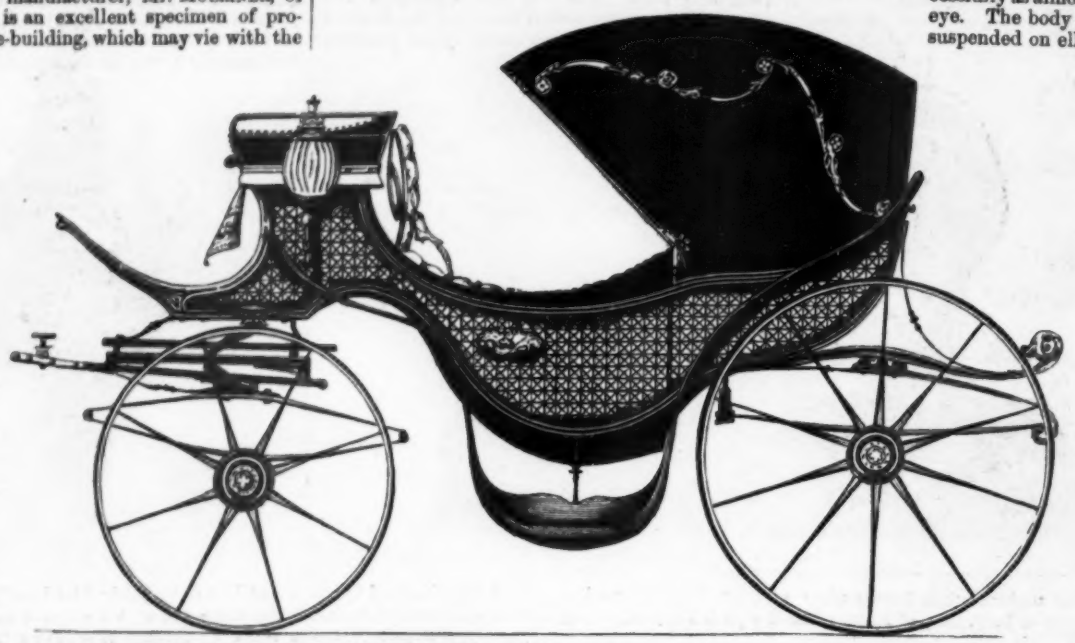
The engraving underneath is from a piece of SILK DAMASK, made by Messrs. MATHEVON & BOUVARD, of Lyons; the design is truly excellent.



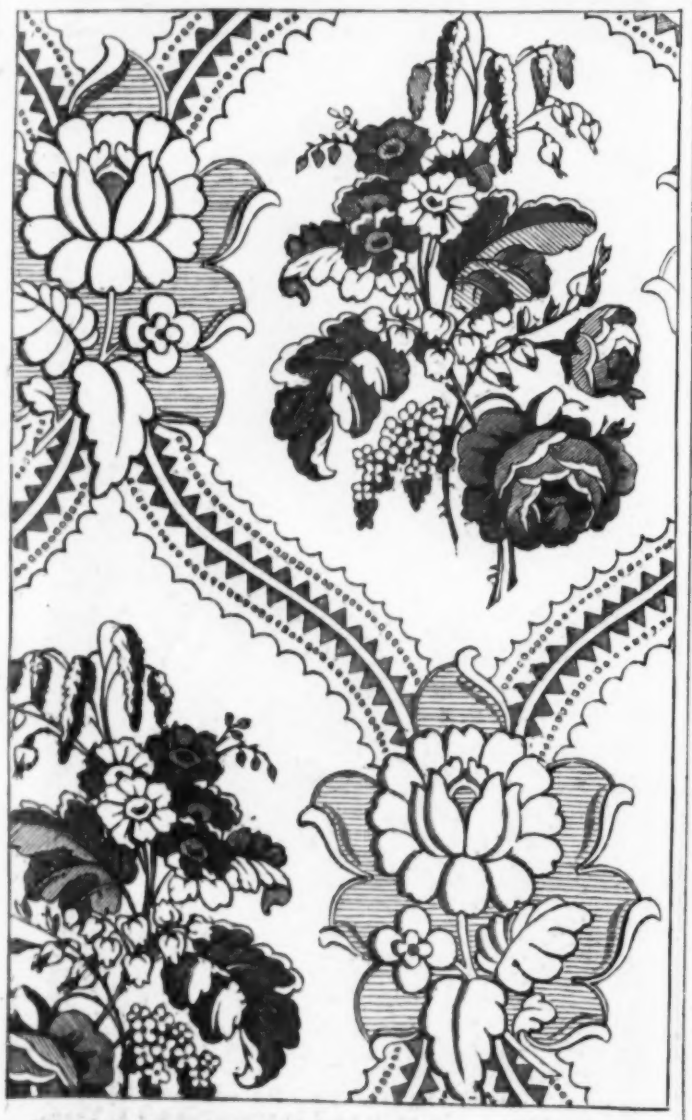
The velvets of Lyons are no less distinguished by beauty of fabric than the silks manufactured in the same place; we engrave here one of the costly FIGURED VELVETS made by Messrs. MATHEVON & BOUVARD.



The CARRIAGE, or "Pilentum," as it is designated by the manufacturer, Mr. MULLINER, of Northampton, is an excellent specimen of provincial carriage-building, which may vie with the best of metropolitan manufacture; the panels are painted to resemble cane-work, and so successfully as almost to deceive the eye. The body of the vehicle is suspended on elliptical springs.



We introduce here two engravings from the manufactures of Lyons; the first is a cloth of silk, called "Drap d'Or," made by Messrs. MATHEVON & BOUVARD; it is an exquisitely beautiful fabric, in which the design and its arrangement are equally good, while the gold and colours weaved into it present a most rich appearance. The second is from the manufactory

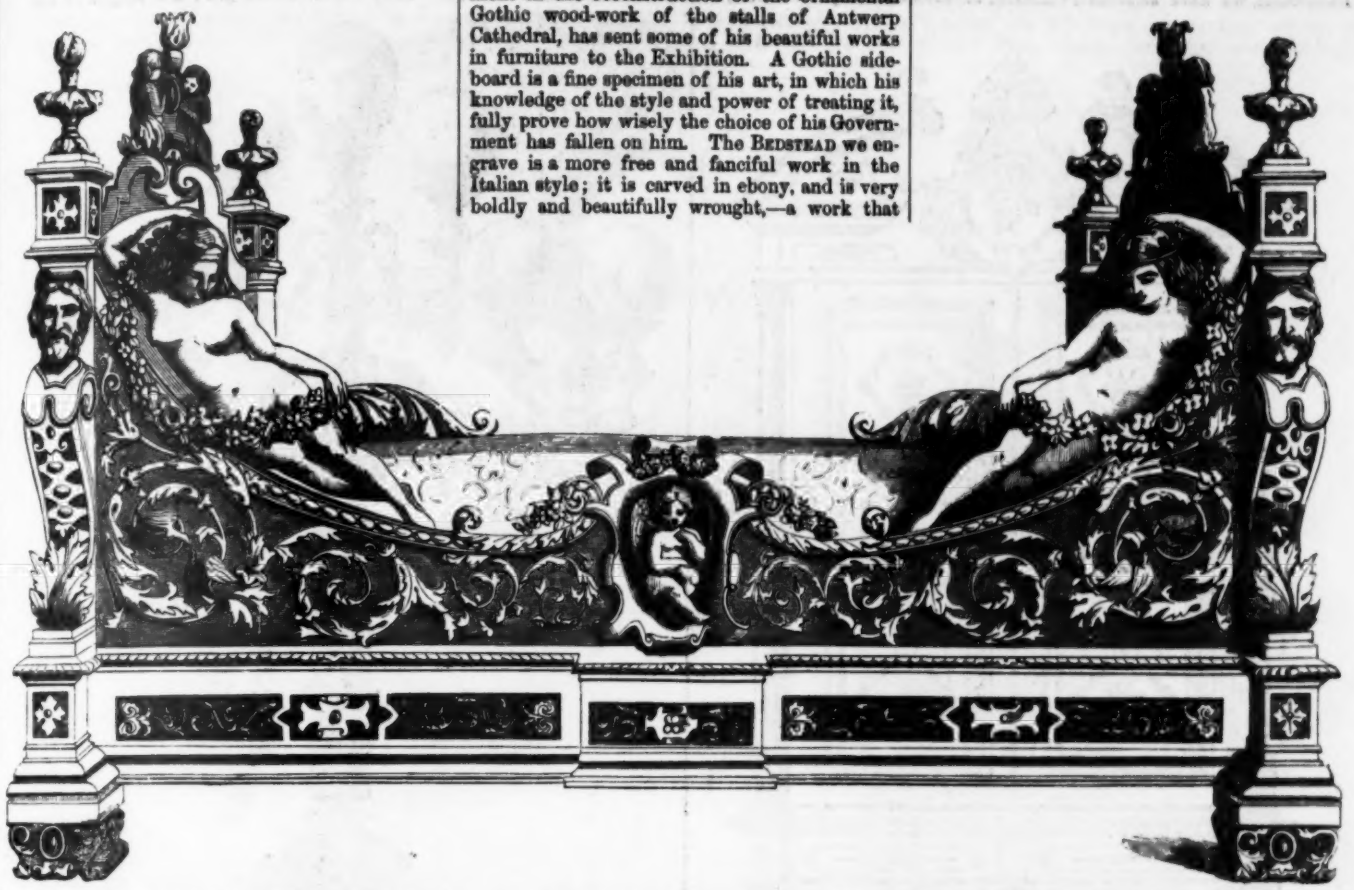


of Messrs. LE MIRE & SON; it is a piece of gold brocade, showing great originality in the disposition of the pattern, which consists of flowers,

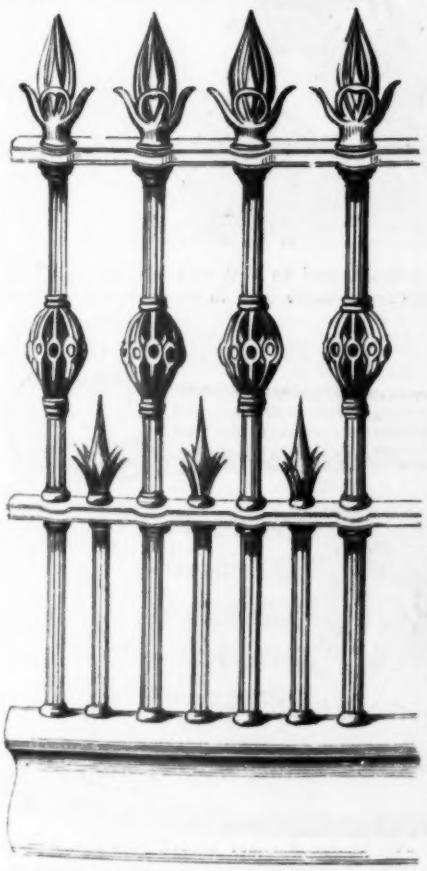


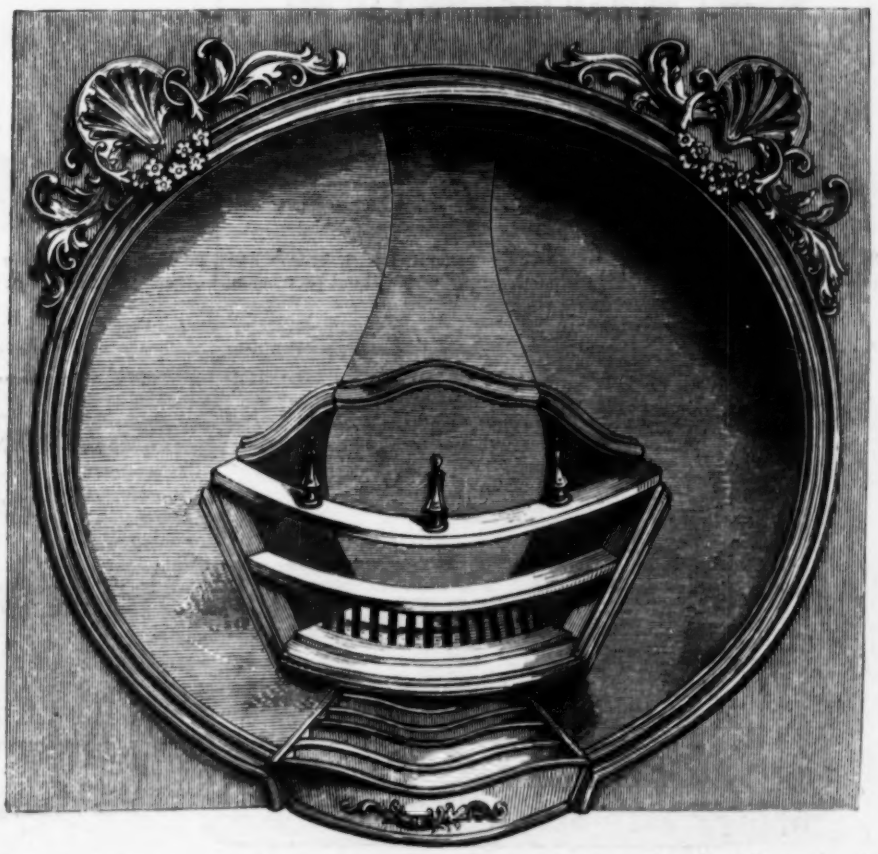
both wild and cultivated, mingled with ears of rye-corn, bound together.

M. Roulé, of Antwerp, a wood-carver of eminence, who has been employed by his Government in the reconstruction of the ornamental Gothic wood-work of the stalls of Antwerp Cathedral, has sent some of his beautiful works in furniture to the Exhibition. A Gothic sideboard is a fine specimen of his art, in which his knowledge of the style and power of treating it, fully prove how wisely the choice of his Government has fallen on him. The Bedstead we engrave is a more free and fanciful work in the Italian style; it is carved in ebony, and is very boldly and beautifully wrought,—a work that reflects the greatest honour on its fabricant.



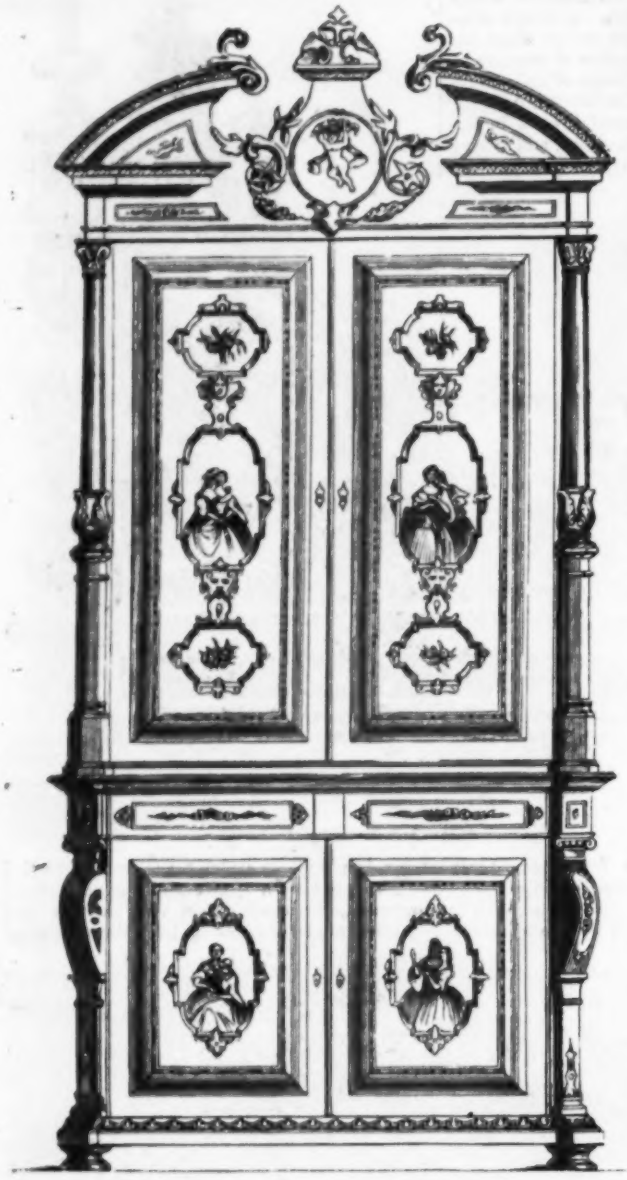
From the Sherwood Iron-Works, situated at Mansfield, Mr. F. Wakefield, the proprietor, has sent a variety of stoves, and some other examples of metallic work. We introduce here a specimen of his design for wrought-iron Railing, exhibiting a pattern equally novel, artistic, and effective for its purpose. The Stove-Grate, as it is termed by the manufacturer, is a laudable attempt, successfully carried out, to produce a chaste and simple style of ornament, in combination with a new and effective mode of diffusing heat throughout an





apartment, a desideratum too often lost sight of in the construction of stoves and grates; that here engraved is of highly polished steel, beautifully wrought. Among other manufactures contributed by Mr. Wakefield, but which are not altogether suitable for our pages, are various cooking apparatuses, adapted to the means of the three grades into which the community is generally divided, the higher, middle, and lower.

From the very few examples of Russian furniture, which appear in the Exhibition, we have selected a CABINET, manufactured by M. GAMBS, of

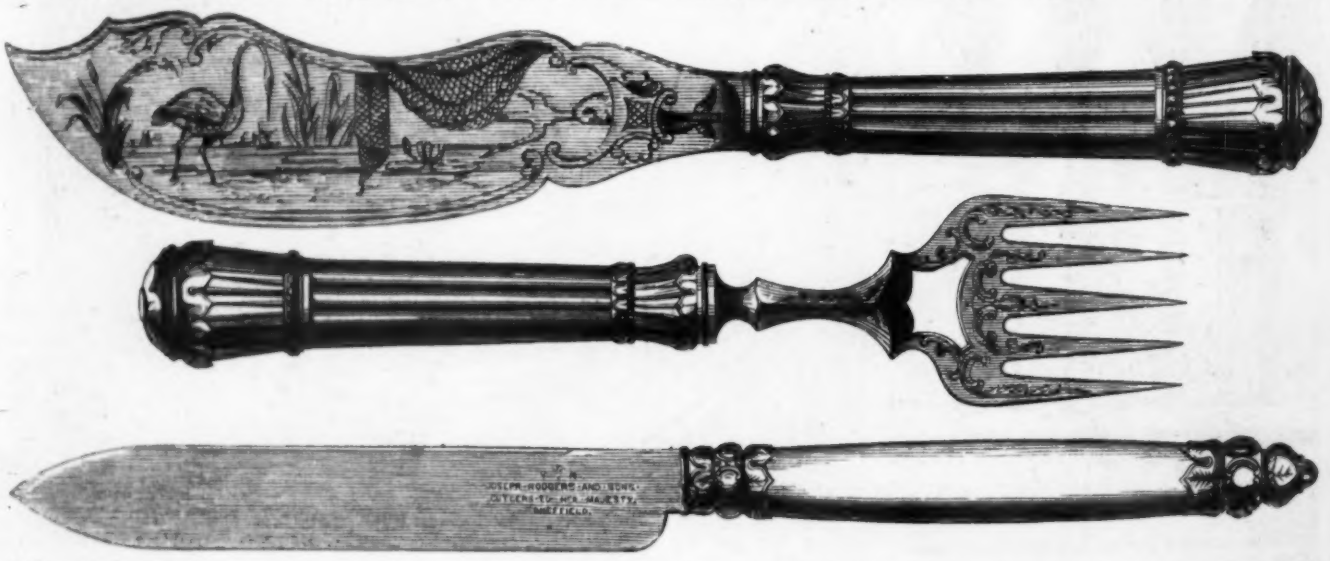


St. Petersburgh; it is made of tulip-wood, ornamented with bronze and inlaid with porcelain. The design is good, simple, and without pretension.

The CANDELABRUM is one of a pair, also from a Russian manufacturer, M. KRUMBIGEL, of Moscow. They are of bronze, gilt; the height of the



pedestal looks a little disproportioned to that of the shaft; in all its other parts the design is unexceptionable, and, in some respects, original.



MESSRS. J. RODGERS & SONS, of Sheffield, are the manufacturers of the FISH-SLICE and FORK, and DESSERT-KNIFE, which appear above. The blade of the first-named shows an engraving of a subject that is suggestive of the intended use of the article itself; a kingfisher is standing in a stream, surrounded by aqueous plants, while a fishing-net is tastefully brought into the composition. The handles are simply designed.

Mr. F. M. Miller exhibits a bas-relief, the subject being from "Comus"—and exhibiting The Attendant Spirit descending on a glancing star. It is a gracefully conceived rendering of a highly poetic image, and reflects honour on the young sculptor who has so successfully executed it. We hope to see it in marble.



Mr. J. E. Jones exhibits a portrait-statue which he terms "The Favourite," in allusion, we presume, to the dog, upon which the left hand of the lady reposes so trustingly, and which appears to return her confidence



with a due amount of attachment on his part. There is a natural simplicity about the figure that renders it extremely pleasing; the drapery is tastefully disposed, and the entire composition is altogether graceful and attractive.

The Lustre, engraved below, is intended for the display of sixty lights, and is manufactured by Bernstorff & Eichwede of Hanover. It is very sumptuous in its enrichments, and good in general design. The contributions from Northern Germany are not large, but the present is one of the best, and may be suggestive to manufacturers at home, who sometimes display too much floral ornament in works of this class.





One of the parquetage Floors by M. Leistler of Vienna; the woods are of various tints, from the white lime to the dark rose-wood; they give variety and beauty to the pattern.

A STATUARY GROUP, modelled by Mr. JONES BARKER, of London, is a highly spirited production. We presume it to be the dying Marmion of Sir Walter Scott, shaking the "fragment of his blade." We have frequently thought this a good subject for the sculptor, and should like to see it carried out on a large scale. Mr. Barker's group is small, but it tells its story effectively.



A SILVER SCENT-BOTTLE is another of the contributions of M. RUDOLPHI, the eminent silversmith of Paris, and, like all the works produced by him, it manifests a pure feeling for art.



Every visitor to the Austrian department of the Exhibition, will at once recognise the annexed engraving as the magnificent oak BOOK CASE, manufactured by MM. LEISTLER & SON, as a present from the Emperor of Austria to the Queen of England. The work is well worthy of



the Imperial donor and the Royal recipient, while it does infinite credit to those who have produced it. The Gothic carving is beautifully decorated.

In a former page of the Catalogue we introduced several engravings from the jewellery manufactured by Messrs. WATHERSTON & BROGDEN, of London; we are induced to devote another page to the contributions of this firm, principally for the purpose of giving an illustration of the magnificent VASE of gold, jewelled and enamelled, which occupies so prominent a



position among their works in the Exhibition. It is designed by Mr. Alfred Brown: the group surmounting the cover represents the United Kingdom as symbolised by the figures of Britannia, Scotia, and Hibernia; around the edge of the cup are four heads emblematical of the four quarters of the globe, in all of which Great Britain possesses colonies. Below these are festoons of diamonds, representing the rose, shamrock, and thistle; and, surrounding the body of the vase, are relievos, which express the ancient progenitors of the British nation; other appropriate devices are introduced. Still



lower are two figures of Fame, crowning England's most renowned warriors, poets, and men of science; while, on the lower part of the cup, as an expression of British character,



are the figures of Truth, Prudence, Industry, and Fortitude. The vase weighs ninety-five ounces, and is richly decorated with diamonds, pearls, rubies, carbuncles, sapphires, and emeralds, relieved by a cinque-cento ornamental ground, in enamel. The work is surpassed by nothing in the Exhibition, in reference either to design or execution. The BROOCHES engraved on this column are elegant specimens of jewellery.



The Gallery of Art exhibited in the Austrian department has attracted great attention since the Exhibition first opened, and it has continued throughout to be one of the most crowded portions of the building. This is due as well to the excellence of the works exhibited, as to the striking peculiarities which some of them display; such as the "Veiled Vestal," purchased by the Duke of Devonshire, or the BASHFUL BEGGAR, by GANDOLFI, of Milan, which we here engrave. The veil over the face is so rendered as to appear transparent; the fingers are also dimly seen through the thin drapery that covers the hands of the figure.

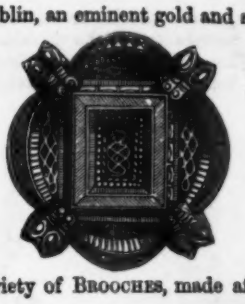


Messrs. MINTON, & Co., of Stoke-upon-Trent, Staffordshire, exhibit some excellent FLOWER-VASES, coloured after the style of the old Majolica. The quiet tone of



colour he has adopted for their fanciful surfaces evinces the very best taste.

Mr. WEST, of Dublin, an eminent gold and silversmith of that



city, exhibits a variety of BROOCHES, made after the fashion of



those worn by "the daughters of Erin" some centuries ago.



That at the foot of our page is an entirely new design, and is the



brooch presented by the people of Dublin to Miss Helen Faucit.

Another of the most extensive silversmiths and jewellers of Paris, M. GUEYTON, contributes to the Exhibition a very large variety of his manufactures, consisting of almost every descrip-



tion of *bijouterie* and *virtu*. We engrave on this page a few we have selected from the many. The first is an unique ORNAMENT for the corner of a



book-cover; next follows a HAND LOOKING-GLASS of very elegant pattern. The BRACELET on the top of the page is a beautiful specimen of jewellery, with its winged figures supporting the centre ornament. The large engraving is from a PERFUME VASE, in which the handles are not



the body is ornamented with an embossed running pattern of oak-leaves, acorns, aqueous



plants, and fish; the lid is surmounted by a vulture, which seems ready to pounce on the



prey beneath. The CASKET is an admirable specimen of the cinque-cento style: the pattern is engraved with much delicacy, while the figures of the key-escutcheon are in bold relief.

The OTTOMAN, exhibited by M. BALNY, of Paris, is a very elegant and novel mode of treating an article of furniture which, in general, has nothing to recommend it but unadorned utility. M. Balny has shown how such objects may be made elegant and artistic, by using the centre of the ottoman as a pedestal for a statue; the idea has both novelty and ingenuity to recommend it.



M. VITTOZ of Paris contributes a BRONZE CLOCK, the design embracing a group of emblematical figures supporting a starry globe, upon which the hours are indicated by a serpent.



The establishment of Messrs. BROADWOOD of London has a reputation all over the world for its manufacture of pianos; and it would be superfluous to offer any observations as to their merited celebrity. Our business is less with the quality of the instrument than with the appearance of its case; and the GRAND PIANO we engrave is for this reason alone deserving of especial attention. The inlaid and ornamental work upon its surface is of the best kind, and is very tastefully arranged; it is composed of ebony inlaid, the ornaments in gold relief; the legs are particularly novel and elegant.



The manufactory of Messrs. H. & W. TURNER, of Sheffield, is exclusively devoted to the production of the best description of FIRE-IRONS, for which it is famous in "the trade." We have, in former pages of our Catalogue, given some examples of their works; we now give one of a form equally novel and graceful. These fire-irons are termed by the makers "Cyma-Recta," and they certainly present in their curved lines a more elegant appearance than the old-fashioned straight irons now in common use. This will occur to all who examine the objects, which we expect to see very generally adopted.



Undoubtedly one of the most superb specimens of cabinet-work to be seen in the Exhibition, is the SIDEBOARD, of carved walnut-wood, by M. FOURDINOIS, of Paris. Whether we consider the elaborate richness of the design, or its skilful execution, we must award it the very highest merit. The multiplicity of details that make up the composition entirely preclude the possibility of our giving anything like a satisfactory description of the work; but the artist and engraver have each done his work so well, that our engraving amply supplies any deficiency of explanatory remark. The style of the Renaissance has certainly never been more successfully carried out in an article of furniture, than in this example of French taste and skill. It is beyond question one of the most meritorious articles of its class in the Exhibition, whether we regard the varied beauty of the design, or its execution.



From the manufactory of Count HARRACH, in Bohemia, many fine specimens of



the richly-coloured GLASS which gives the



country a peculiar reputation, are exhi-



bited. They show much quaintness of form as well as brilliancy of colour.

The bronze TABLE and VASE underneath are designed by Signor BERNARDI, of Milan, and are executed at the Prince of Salms' foundry, at Vienna; the FLOWER-STAND is executed by M. LEISTLER, in zebra-wood; the POTS are in coloured porcelain. The SIDEBOARD, also by M. LEISTLER, is magnificently carved in the wood of the locust tree; the top is a slab of *rosso antico;* the LAMPS on each side are designed by M. BERNARDI, and executed



by M. HOLLENBACH. The GLASS in the centre has a metal frame of rich design, and is by M. H. RATZERSDORFER, of Vienna. The Austrian department is one of the most attractive features of the Exhibition;



we have endeavoured to render it justice by the number and the quality of our various illustrations.



The establishment of M. ODIOT ranks among the largest of the silversmiths in Paris. The visit we paid to France in the autumn of the past year afforded us an opportunity of inspecting the immense stock of manufactured articles



displayed in his show-rooms; and we must do M. Odiot the justice to say that his productions do him infinite credit in every way. We fill this page with five engravings, selected from his important contributions to the Exhibition; the



reader will receive gratification from the novelty presented by the major part of them. Our first example is from a COFFEE-POT, of very elegant form and ornamentation. The CUP underneath is of exquisite workmanship; the figures on it are modelled with much freedom and truthfulness; the floriated ornaments on the handles are novel. The next subject is



composed of fish, and objects appertaining to the sport of angling, and the sides of the ink-



illustrations are widely dissimilar, but each presenting features of beauty and novelty (we are





though richly engraved and sculptured, presents in its ornaments a unity of idea, that seems

an INKSTAND, which is altogether a novelty in design; the ornamental group on its top is

stand are in harmony with them. The two

compelled to repeat the last word once more) that cannot fail to attract attention; the former,

wanting in the latter, which, nevertheless, is a magnificent piece of sculptured silver-work.

The group of DESSERT SERVICE is contributed by Messrs. DANIELL, of London: it is remarkable not alone for much grace and elegance of design, but as a triumphant attempt to restore to fictile art the once famous rose colour, named after the favourite of Louis Quatorze, "Du Barry." In the works exhibited by Messrs. Daniell, and manufactured at Coalbrookdale, this beautiful colour is unquestionably improved upon: it has a far finer and richer tint, and perhaps may be regarded as one of the triumphs of the Exhibition. The PARIAN VASE is also a contribution by Messrs. Daniell.





The figure engraved underneath is from the statue of the FISHER BOY, by HIRAM POWERS, the distinguished American sculptor; it is a work in every way worthy of its high repute.

The eminent sculptor, GEEFS, of Antwerp, contributes a group designed from the old and beautiful national legend of GENEVIEVE OF BRABANT; who, wrongfully accused of infidelity, is driven by her lord to the wilds of the forest, where she and her infant are succoured by a fawn until her innocence is established, and she is again sought by her deceived husband. The story is simply and touchingly told, and the group well composed by the accomplished artist.





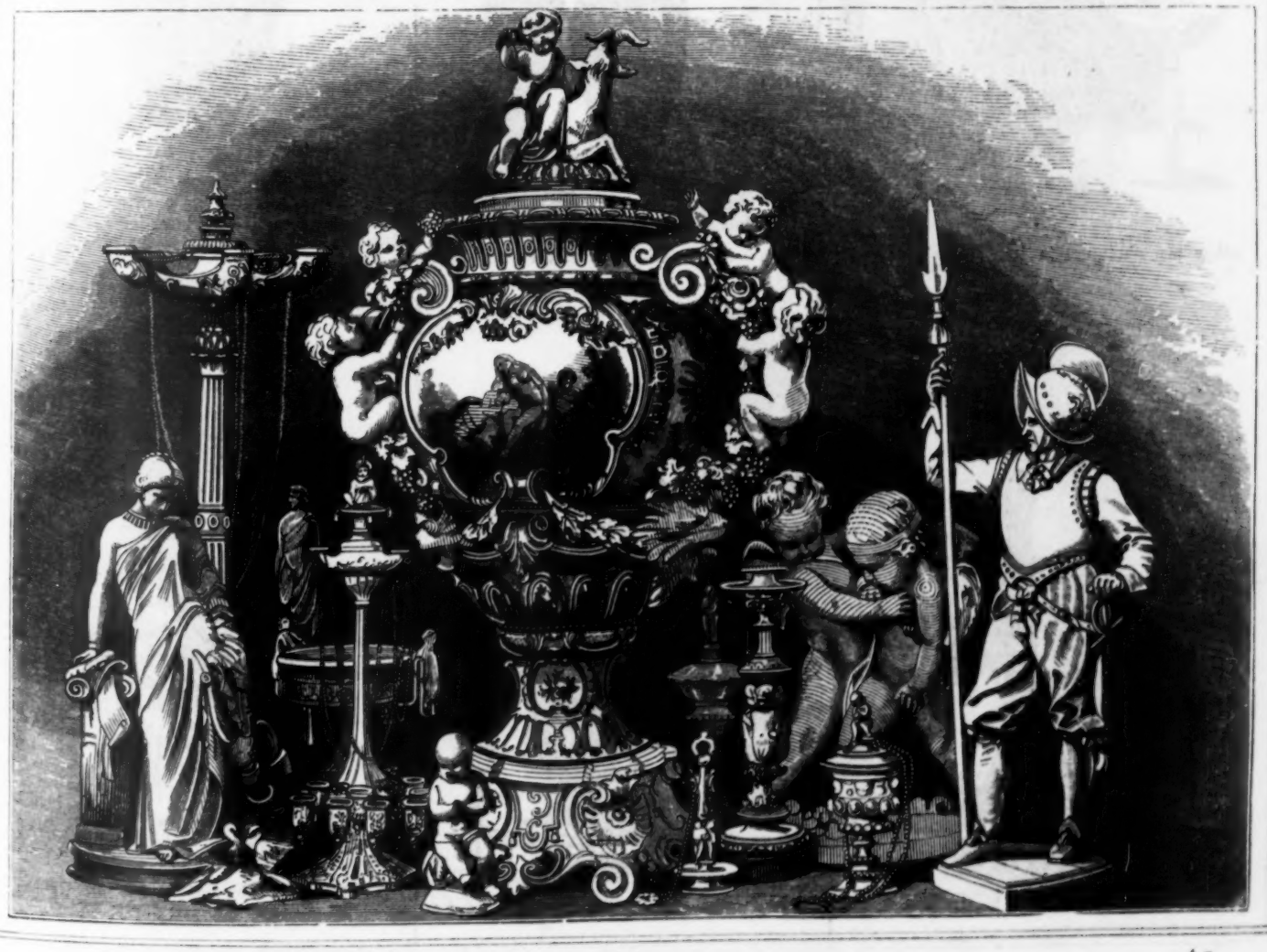
The two objects which form the illustrations on the upper portion of this page are produced by Messrs. WHITE & PARLBY, of London, who carry on an establishment for the manufacture of ornaments in composition, principally for the decoration of rooms, but also, as our engravings show, for the lighter description of furniture. They exhibit the model of a room, as prepared for the gilder, painter, and upholsterer, with



In an earlier page of the Catalogue we introduced two single examples of the BRONZES of M. PAILLARD, of Paris; we now bring forward a GROUP, composed from his numerous contributions in the Exhibition. In the centre is a noble VASE, of porcelain, in the Louis Quatorze style, with bronze ornaments, festoons of flowers, and groups of other productions, which must be regarded more as models than as finished works. The TABLE is one of such; it has long pendent leaves ornamenting the column. The LADIES' WORK-TABLE is very elegant in design; its style is Italian, well arranged in all its various details.



figures. To the right is the well-known group of the "CUPIDS STRUGGLING FOR THE HEART." The remainder of the composition is made up of statuettes, candelabra, vases, and other objects.



One is so apt to associate the manufacturing productions of Manchester with cotton and calicoes, as to feel some surprise to see an exhibition of beautiful GLASS-WORK emanating from that busy town. The engravings introduced on this page sufficiently testify to the position which the "metropolis of the north" may assume in the manufacture of fictile objects; moreover, it is not generally known that not less than twenty-five tons of flint-glass are, at



the present time, produced weekly in Manchester, where the establishment of Messrs. MOLINEAUX, WEBB, & Co., takes the lead in this department of industrial art. This house has now existed for nearly a quarter of a century, and its proprietors have paid such attention to the production of ornamental coloured glass,



that it may be affirmed, without prejudice to



other manufacturers in localities where such business is now carried on, that the Manchester



glass is in no way inferior to the best in the country. The first object we have engraved is a SUGAR-BASIN, of cut prisms; by its side are a Grecian-shaped ruby JUG, and GOBLET to correspond, with richly-cut sunk diamonds; in the centre of the third column is a ruby gilt CHALICE,



in the mediæval style. The opalescent VASE at the bottom of the page is engraved after FLAX-



man's design of "Diomed casting his spear at Mars;" and in the middle of the group to the

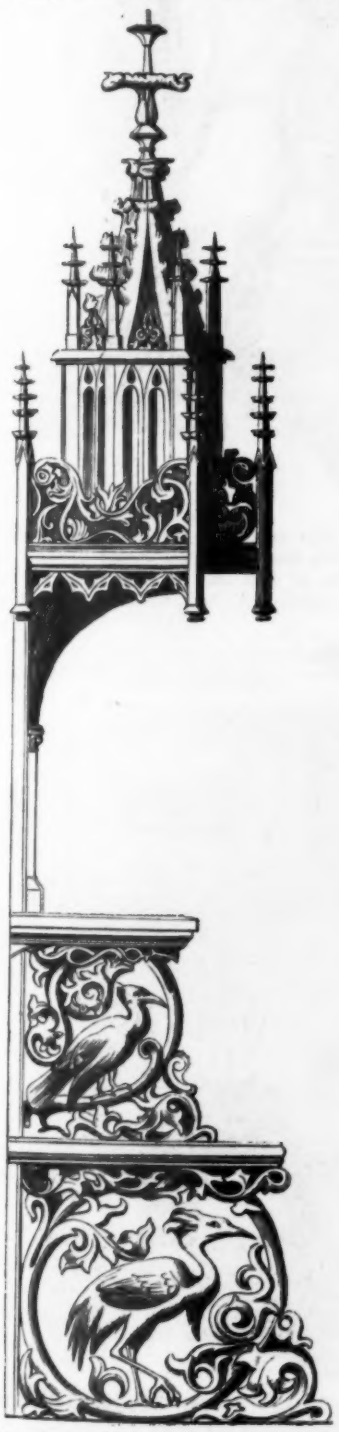


left of this are a ruby antique JUG and GOBLET, on which has been engraved the lotus-plant.

The Duchy of Saxe-Coburg has made great exertions to be worthily represented in the Exhibition. This might be looked for from the connection existing between that country and the Prince who has rendered such efficient service in bringing the vast industrial display to its present satisfactory condition; the land of his birth would naturally feel a double interest in doing her best to second his laudable efforts.



Hence we find, among her numerous contributions, many valuable natural productions, and a large variety of manufactured objects, of a useful and a decorative character. We introduce on this page examples of the wood-carving of Messrs. T. HOFFMEISTER & Co., of Coburg, consisting of





portions of an oak SIDEBOARD, executed in the German-Gothic style of the middle ages, and one of a series of four ARM-CHAIRS to match. The CROSS-PIECE at the top of the page is the upper part of the CANOPY seen underneath. The workmanship of these objects is exceedingly good.

The illustrations on this page form a portion



of the contributions from Malta, and are from



the sculptured works which have made the



Maltese department so attractive a part of the Exhibition. The artists whose taste and skill have wrought out these truly beautiful productions are MM. DECCARO, DIMECH, SOLER, S. and F. TESTA; we place them together because we have selected our engravings almost indiscriminately from their contributions, and because we consider them of equal excellence. Our space, moreover, precludes us from entering upon any



particular description of each illustration; it will be sufficient to remark that the mantles of some of the old Italian masters seem to have fallen on the shoulders of these Maltese sculptors, who exhibit so much "cunning workmanship" in their art. We would instance, as examples of rich and bold sculpture, the VASE with eagles, and the vine-leaf JUG, on the first



column, the former by S. TESTA, and the latter by J. SOLER; while, in the whole of the illustrations, the elaborate ornamentation of the Italian school is abundantly manifest. While we confess that our taste inclines more to the simplicity and elegance of the Greek compositions, we most readily award to these all the merit, and it is undoubtedly great, which belongs to them.

The gracefully-conceived group of EVE NURSING THE INFANTS CAIN AND ABEL, is by EUGENE LE BAY, a French sculptor of eminence; he has given it the title of "Le Premier Berceau," a



poetic term, appropriately applied to the group he has so tastefully designed and so well executed.

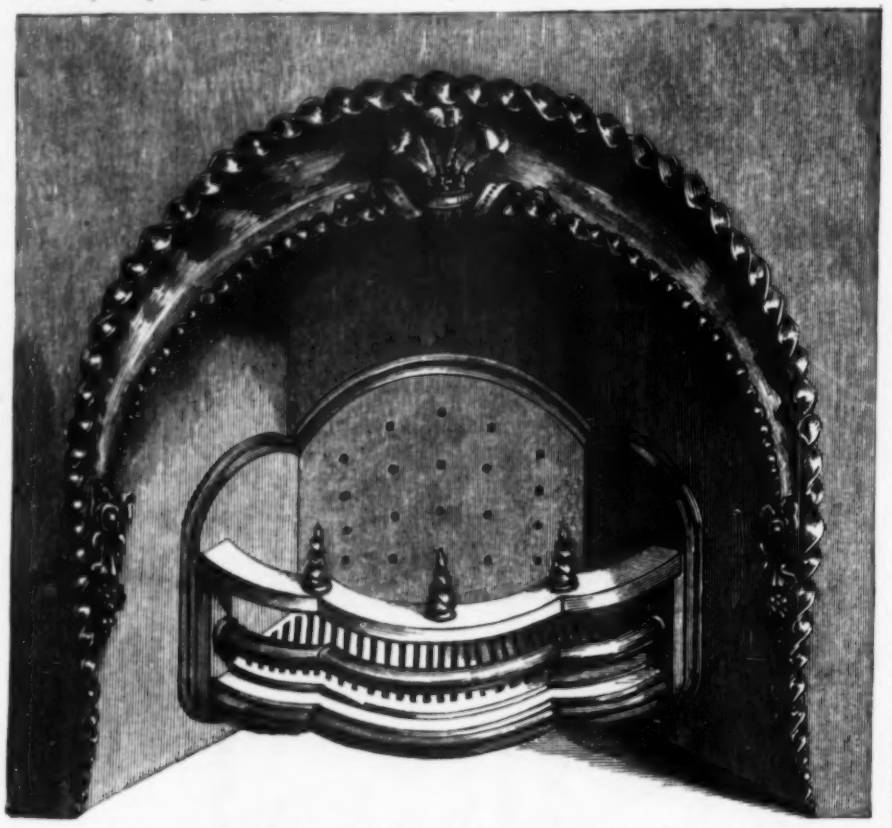
The RAZORS contributed by Mr. FENNEY, of Sheffield, are remarkable for the enriched character of the blade and handle; the former being a novelty with which we are but little acquainted; it is an additional proof that our manufacturers are studying the beauty of ornament, and its general applicability to all purposes. The establishment of W. Fenney is one of the most extensive and meritorious in the kingdom; the whole process of forming the razor, from the rude materials of iron, horn, ivory, and tortoise-shell, is there conducted, and few more interesting works are to be seen in the emporium of the steel fabricants with which Sheffield abounds.





The very elegant COLOUR-BOX engraved below is exhibited by Messrs. ACKERMANN, of London, whose names have been so long associated with the Fine Arts. The outer bands and outlines of the running decoration are of gold; the flowers pink; the ground pale blue. The darkest parts of the ornament are of a deep grape colour, producing a rich and chaste effect. The box contains an extensive assortment of drawing materials.

The STOVES by Messrs. JOBSON & Co., of Sheffield, are from designs by Mr. Walton, and manufactured for Messrs. Barton, of London. The first is especially designed to give due effect to



material in which it is to be constructed, that it is only fully to be appreciated by viewing it thus worked out. Our second cut exhibits a new



reflector which surrounds the fire-grate is very great, and more effective in throwing forward and economising heat, than any previous invention of the kind with which we have been made acquainted. It is also elegant in form, and the ornaments are judiciously connected with it. design for the patent light and heat-reflecting stoves, which have given Mr. Jobson a peculiar reputation; the power possessed by the circular polished steel, and has a very brilliant appearance, owing to the twisted ornament adopted for its decoration. It is one of those designs so expressly adapted for the peculiarities of the

Messrs. T. J. & J. MAYER, of the Dale-hall Pottery, near Burslem, exhibit, among numerous



other contributions, the TEA-URNS, VASES, and CUP, delineated on this and the succeeding



column. We are so accustomed to see the first-named objects manufactured in metal, that any of a ceramic substance must be regarded as a

novelty: they are made, however, of a highly



vitrified stoneware that will resist the action of

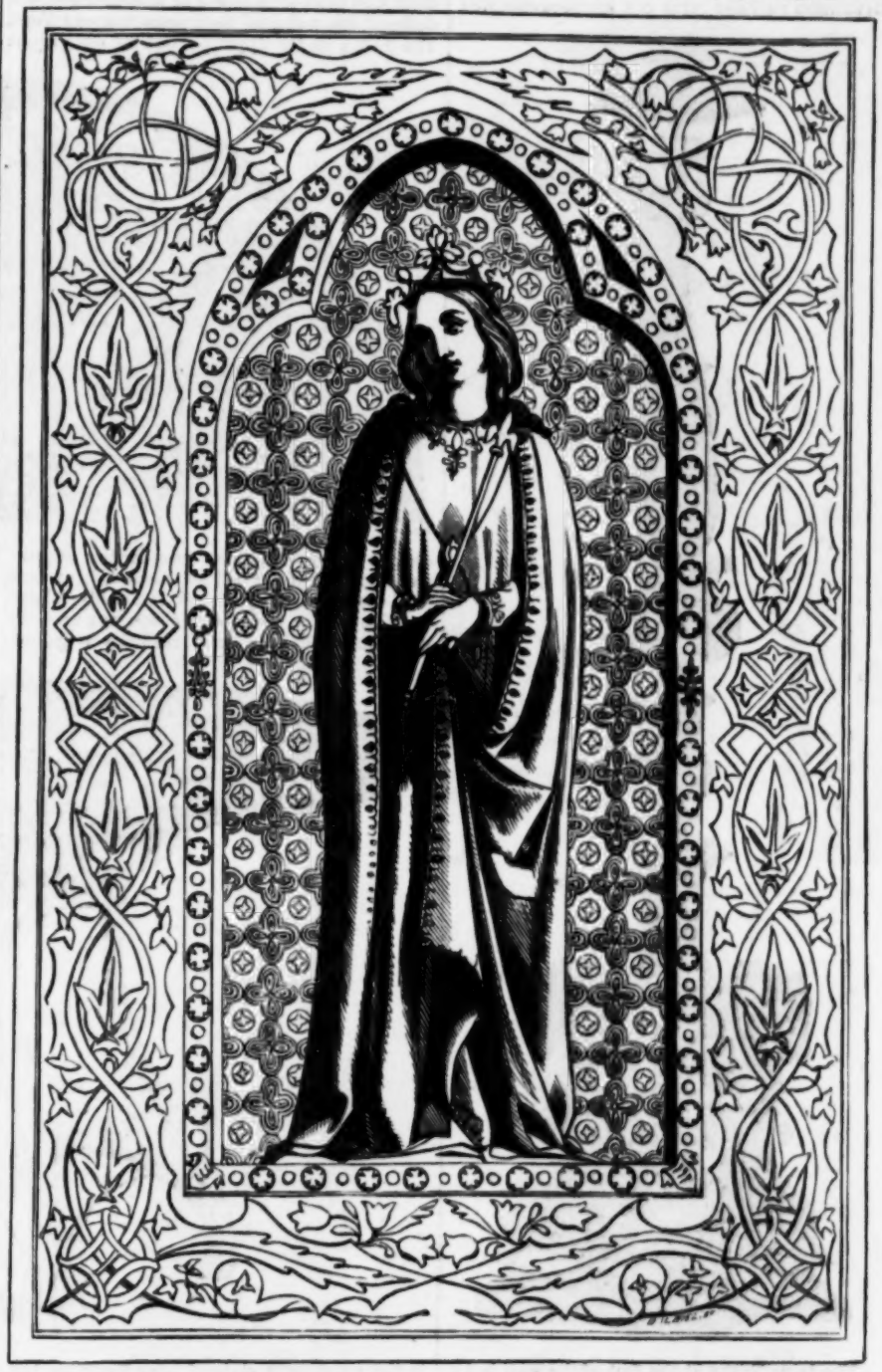


extreme variations of temperature, and are,



consequently, well adapted to their purposes.

The DECORATIVE PANEL, in the style of Edward I., is designed by Mr. W. F. D'ALMAINE, of London. In the centre is a figure of Queen Eleanor, executed on a gold diapered ground.

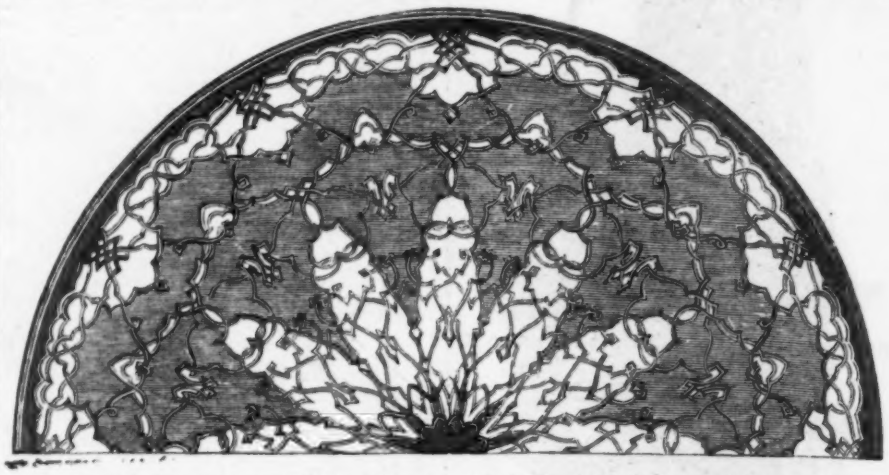


Among the SILK manufactures of Messrs. WINKWORTH & PROCTERS, of Manchester, is a piece, from which we take the annexed engraving; the convolvulus and wheat are well arranged.



This artistic design for a LAMP, fitted for the court-yard of a palace, is by the architect BERNARDO DE BERNARDIS, and has been executed in bronze at the foundry of the Prince of Salms at Vienna. It is executed with considerable ability, as good an example of manufacture as of design, both being in their own way excellent. The TABLE on the upper portion of our page is by MICHAEL THONET, of Vienna, its top is elaborately inlaid with woods of various colours; we give one half of this to display the beauty and intricacy of the design. This top lifts and a receptacle beneath of a semi-spherical form is





opened which has some peculiarities of construction: it is formed of rosewood, so bent that the grain of the wood invariably follows the line of the curve and shape required, by which means lightness and elasticity is gained, with the least possible material. The legs are similarly bent from the solid piece; the table being entirely constructed of rosewood and walnut, slightly inlaid with delicate lines of brasswork, as an outline to the principal forms.



The large TABLE at the foot of the page is by M. LEISTLER, and is of rosewood and locust-tree in the sumptuous style of later Venetian taste. We have engraved several other contributions by M. Leistler, in previous pages of our Catalogue, all of them testifying to the ability which



guides his hand-labour, and, more than all, to the right direction of taste in the primary forms of design exhibited in the varied works he has sent to England. The massive scrolls, forming the legs of this table, are carved with great boldness of execution combined with delicacy.

M. Ringuet Leprince, of Paris, exhibits, with other objects of decorative furniture, one of which we have previously introduced, the large Cabinet here engraved; it is designed by M. Lienard, whose name has also appeared in former pages of our Catalogue. The materials of which



it is constructed are ebony and pear-tree wood: the design and workmanship are excellent.

The objects on this column are from the ornamental Stoneware, contributed by M. Mansard,





of Paris. They are similar to the Beauvais.



The CUP is by Mr. GARRARD, the eminent silversmith; its principal feature is a group of St. George and the Dragon.



Mr. J. E. CAREW, the eminent sculptor, realises very charmingly WHITTINGTON LISTENING TO THE BELLS OF LONDON.



M. SIMONIS, of Brussels, the distinguished sculptor, whose colossal figure of Godfrey de Bouillon has attracted such marked attention, has contributed some familiar transcripts of nature, which, although of much smaller dimensions, are to many equally attractive. "THE HAPPY CHILD" which we here engrave is one of these works; the infant is playing with a toy Punchinello. The statue is life-size, executed in marble.



Messrs. ACKROYD & SON, of Halifax, exhibit the elaborate DAMASK for hangings, a portion of which we engrave. It is designed in the style which pervades the Alhambra, and is carefully and exactly carried out, in strict accordance with its peculiarities. The pattern we have selected is red upon a ground of rich deep blue.



"THE UNHAPPY CHILD" below is the work of M. SIMONIS, of Brussels, a companion figure to "The Happy Child," which we have also engraved. The boy has broken his drum, and, in a violent fit of temper, has kicked his clothing about his feet till they have become entangled, and add to his ebullition of rage. The work is most truthful.



The DAMASK CURTAIN is also by MESSRS. T. ACKROYD & SON, of Halifax; it is very rich in colour, the flowers being white, the leaves and ornaments in various tints of orange, on a ground of deep crimson. It is a very successful and artistic production, quite worthy of being placed beside the best works of this class in the Great Exhibition.



The TESTIMONIAL CUP, of silver, by Messrs. GARRARD, of London, is a most spirited and artistic work of its class.



A graceful statue, by PUTTINATI, of Milan, which he terms MORNING PRAYER, is full of the best feeling generated by the choice of a subject replete with sentiment.



The importation of foreign WATCHES into England is carried on to a considerable extent,



although, we believe, that since our manufacturers have learned to combine cheapness with



excellence, a large diminution has taken place in the number imported. The watch-makers of Switzerland have long maintained their pre-



eminence in this branch of industrial art by the ingenuity and skill which they have brought to bear on their productions; so that the watches



of that country find a ready sale throughout the continents of Europe and America. We have engraved on this page six out of several which



M. PATEK, of Geneva, has contributed to the Exhibition. By a simple and ingenious mechanism, the use of watch-keys is rendered unnecessary in



some of them; a screw in the handle, when turned, winds up the watch, and, by another movement, equally simple, regulates the hands.

A CHEVAL SCREEN, carved and gilt, is exhibited by Mr. T. NICOLL, of London; it is so constructed that by a simple process it may be converted into a stand for lights, a music-stand,



and a table. In the centre is a Pastil painting, by Mr. A. Blaikley, representing Peace and Plenty; the composition of the picture is highly pleasing, while the design of the frame is good.

A CHESS-BOARD and CHESS-MEN, in silver and gold, richly ornamented with jewels, enamels, &c., is exhibited by MESSRS. PHILLIPS, of London, but made by Messrs. C. M. Wieshaupt and Sons, of Hanau, Germany. The figures were modelled by M. E. Von Launitz, the sculptor, of Frankfort.



The female figure is from one of the "Queens" in the set of Chess-Men; she is habited in the



costume worn in the early part of the sixteenth century by the royal princesses of Germany.

A Statue, in plaster, entitled "THE BATHER," is exhibited by Mr. J. LAWLOR, a clever sculptor,



who has executed several excellent productions.

One of the "Kings" of the Chess-Men is here introduced, whose costume is in harmony with

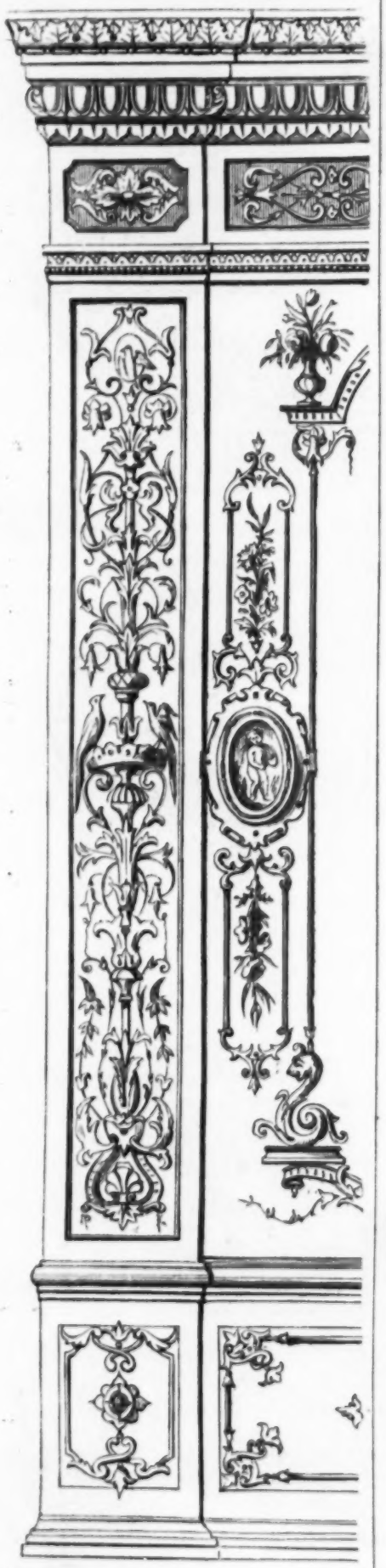


its companion on the opposite side. The whole of this work is singularly unique and beautiful.



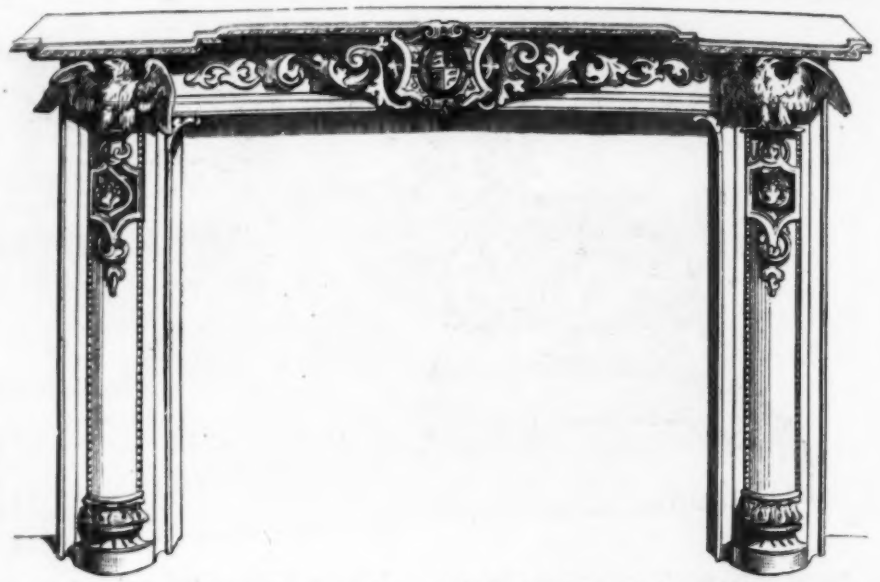
The above engraving illustrates the lower portion of the CARVED FRAME, of which we gave the upper part in a preceding page. It is carved by Professor ALBERTY, of Berlin, from a design by M. Stüler.

Messrs. LITHGOW & PURDIE, of Edinburgh, exhibit the very chaste and beautiful design for



the PANELLING of a saloon, indicative of "The Seasons." The style is Italian, of the best order.

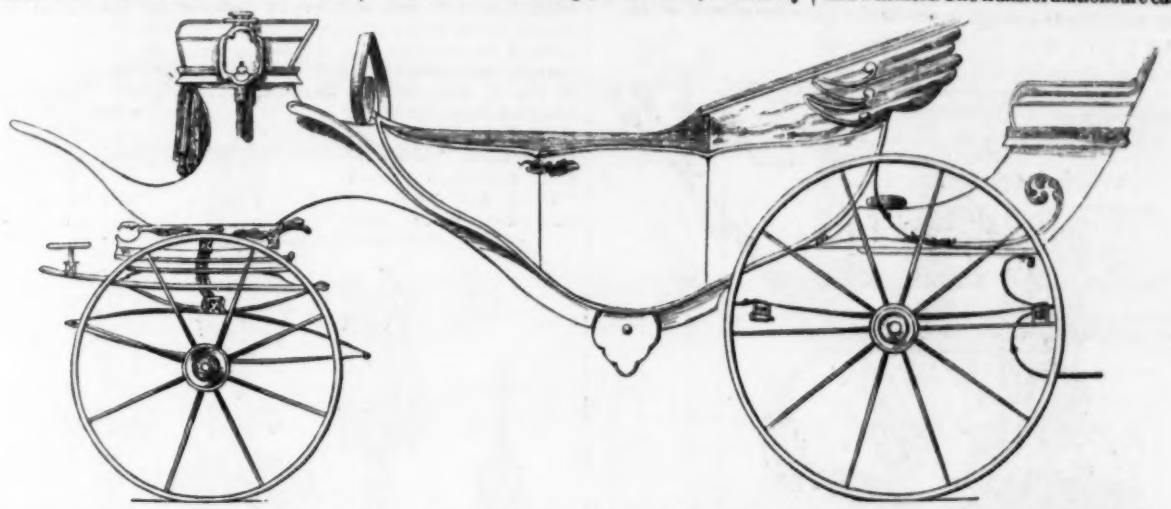
A carved MANTEL-PIECE, by M. CONTÉ, of London, deserves to be highly commended for its chaste style of ornament. M. Conté is an Italian artist, who has long resided in London, where, in his atelier, we have seen very many most elegant works in marble, especially some statuettes.



The SIDEBOARD by Messrs. HINDLEY, of London, is in the later Gothic style, and is peculiarly appropriate for one of those mansions in which that form of decoration predominates. For a work of this kind, however, the style presents peculiar excellencies, as it has a singularly solid character, and is capable of the boldest relief of light and shade. Floral decoration, in conjunction with geometric form, has advantages which may be of great value to the designer.



A CARRIAGE, termed "The Diorapha" by the inventors and builders, Messrs. ROCK & SON, of Hastings, possesses the advantage of being used either as a close carriage, a barouche, or entirely open; it is therefore well adapted for all seasons and weathers. The transformations are easily made.



The VASE or Cup engraved underneath is sculptured in marble by M. VANLINDEN, of Antwerp. The body shows four bas-reliefs




designed from Spenser's Faerie Queene, "Cupid trying his bow," "Cupid the conqueror of the mighty," "Fidelity," and "The end of his occupation;" at the top of the vase Cupid is represented as captive to Venus, who has bound the "mischievous boy" with roses.

A GOTHIC VASE of rich pale red terra-cotta, excellent in design, and of admirable workmanship, is modelled and exhibited by Mr. J. PULHAM, of



Broxbourne, Hertfordshire. It stands on a granulated pedestal of similar character, which, like the vase, shows great sharpness and delicacy of execution.

Mr. Brooker, of Maryport, exhibits the Figure-Head of a Ship, representing Ceres in search of Proserpine, discovering the veil she has dropped. It is a very meritorious attempt to elevate the character of such works.



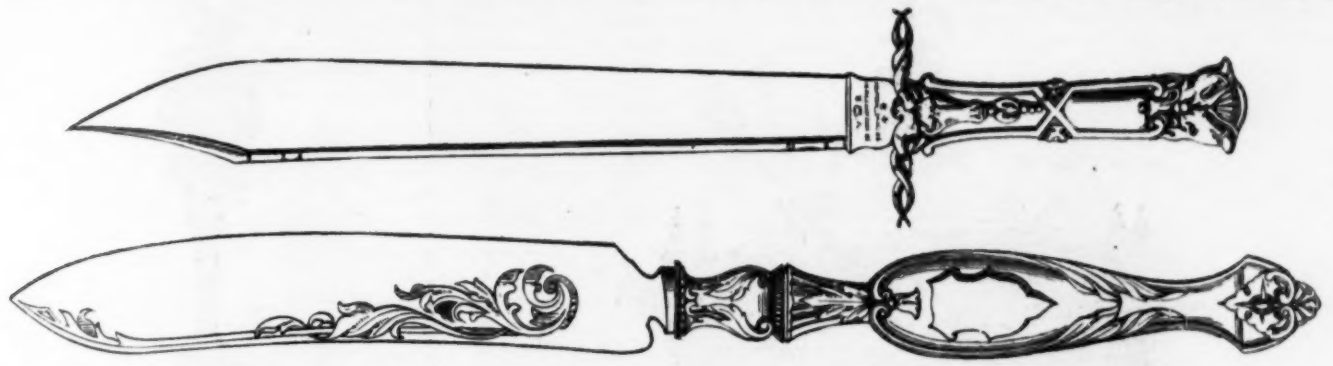
The Fountain below is of iron, and is from the manufactory of Mr. Handyside, of Derby, whose beautiful vase we have already engraved.



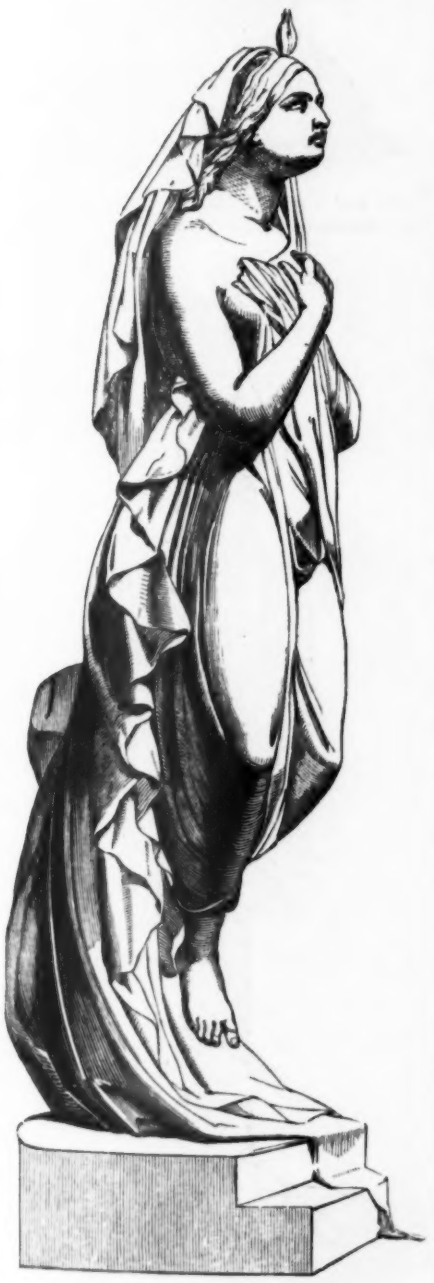
Mr. Waller, whose work on "Monumental Brasses" has rendered his name familiar to the antiquary, has exhibited a Brass, exemplifying the adaptation of modern costume to monumental design. It represents a female figure, with a greyhound at her feet, beneath a canopy of enriched pointed architecture. In the shafts, which on either side support the canopy, are compartments, containing subjects from the six works of mercy, according to Matthew, xxv., 35, 36. The subject which occupies the centre of the canopy, is that of "The Good Samaritan." That on the apex is a group representing "Charity," and the two brackets each contain a subject from Psalm lxxxv., 10, "Mercy and truth are met together; righteousness and peace have kissed each other."



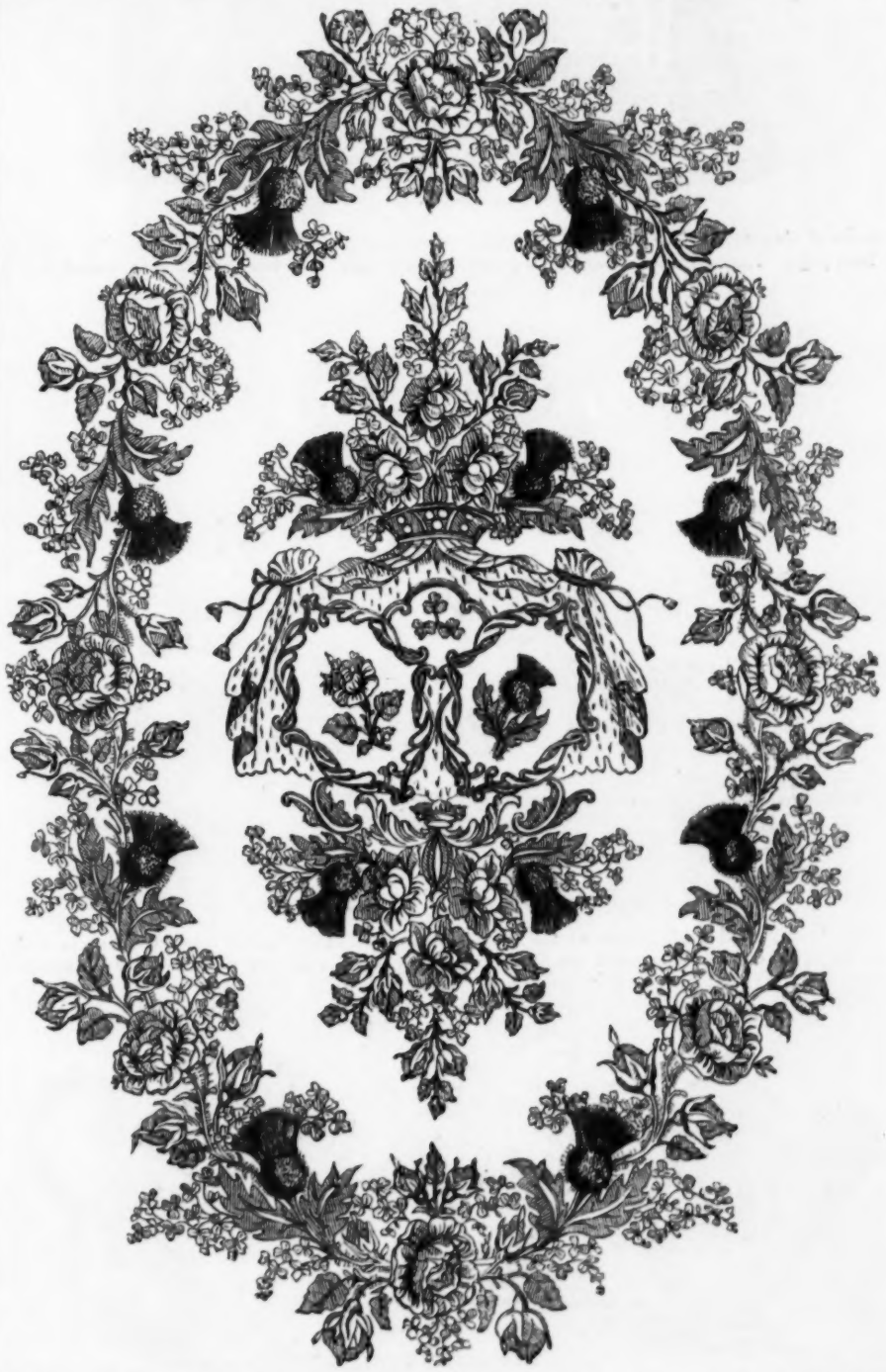
The two knives are from the well-known establishment of Messrs. J. RODGERS & SONS, of Sheffield. The first is a silver-handled BOWIE-KNIFE, and the second a silver DESSERT-KNIFE with engraved blade; the designs of both are good. This firm well sustains its reputation.



The Milanese sculptors, who, though under the political government of Austria, and exhibiting their productions in the Austrian department, have a closer affinity with the arts of Italy, contribute well and largely to the Exhibition. M. SANGIORGIO has sent four figures, from which we select one, called "L'ALMA," representing a soul ascending to heaven. The subject is one not easily susceptible of illustration; the figure is, nevertheless, very graceful.



We introduce here the central design of a COVER for a child's cradle or bassinet, manufactured and exhibited by Messrs. D. & J. MACDONALD, of Glasgow. The material whereof it is made is cambric, the plain ground of which, by the ingenuity and skill wherewith the needle has been applied, is transformed into "point," most perfectly executed. The establishment of Messrs. Macdonald is among the most extensive in Glasgow, employing thirty thousand hands.



The manufactures of M. VAN KEMPEN, of Utrecht, gold and silversmith to the King of the Netherlands, manifest great beauty of design and very excellent workmanship; examples of some of his contributions appear on this and the next page. The first is a CASKET, in the pseudo-



antique style of the Renaissance; it is bold in its design. The next is a table INKSTAND, in the style denominated Louis Quatorze; the attitude of the figure on each side is not less novel than



pleasing. The TEA-SERVICE, in the same style, may claim a similar remark. The HAND-BELL at the head of the next column also shows the Louis Quatorze ornaments and form. The VASE



underneath is of Gothic style; it was made by M. Van Kempen for the late King of the Netherlands, William II.; in the niches are statues of six of the most famous princes of the houses of



Orange and Nassau, from 752 to 1544; the lid is surmounted by that of Adolphus of Nassau,



who became Emperor of Germany; this cup is a very beautiful specimen of silver-work. The

HAND-BELL on the next page is another example of the Louis Quatorze style, and the CUP that



follows it shows that of the Renaissance to great



advantage: it is exceedingly graceful in form.

The annexed engraving is from one of the few ornamental objects of industrial art contributed by the Swiss Cantons; it is a lady's ESCRITOIRE, manufactured of white wood by M. WETTLI, of Berne, and is so constructed that it may be used at pleasure for a writing-table in a sitting or a standing posture. The ornamentation is unique and characteristic; the figures which appear in the different parts represent the rustic economy and Alpine life of the inhabitants of Switzerland; many of whom, while tending their flocks, amuse themselves with carving various objects.



The CABINET underneath is manufactured by M. FOURDINOIS, of Paris; the material of which it is made is ebony, the moulding and ornaments are of brass gilt, the panels of tortoiseshell, inlaid with buhl. In this, as in many other objects of French cabinet-work, we cannot but



notice the purity of style that exists throughout the entire design, by which its true nature is so much enhanced. Ornament, like extravagant colouring in a picture, only attracts observation to its defects, unless it be accompanied by taste in its selection, and great skill in its adaptation.

The light PHAETON, by Messrs. BROWN, OWEN, & Co., of Birmingham, possesses all the requisites of convenience and elegance which characterise modern carriage-building, in England: the shafts are made of steel.



The SHAWL by Messrs. KEITH & SHOOBRIDGE, of London, is a tasteful and elaborate design, remarkable for harmony of colour, as well as for intricacy of composition. It is printed by Mr. Swaisland, of Crayford.



The noble old romance, the "Nibelungen Lied," has furnished FERN-



KORN with subjects for characteristic

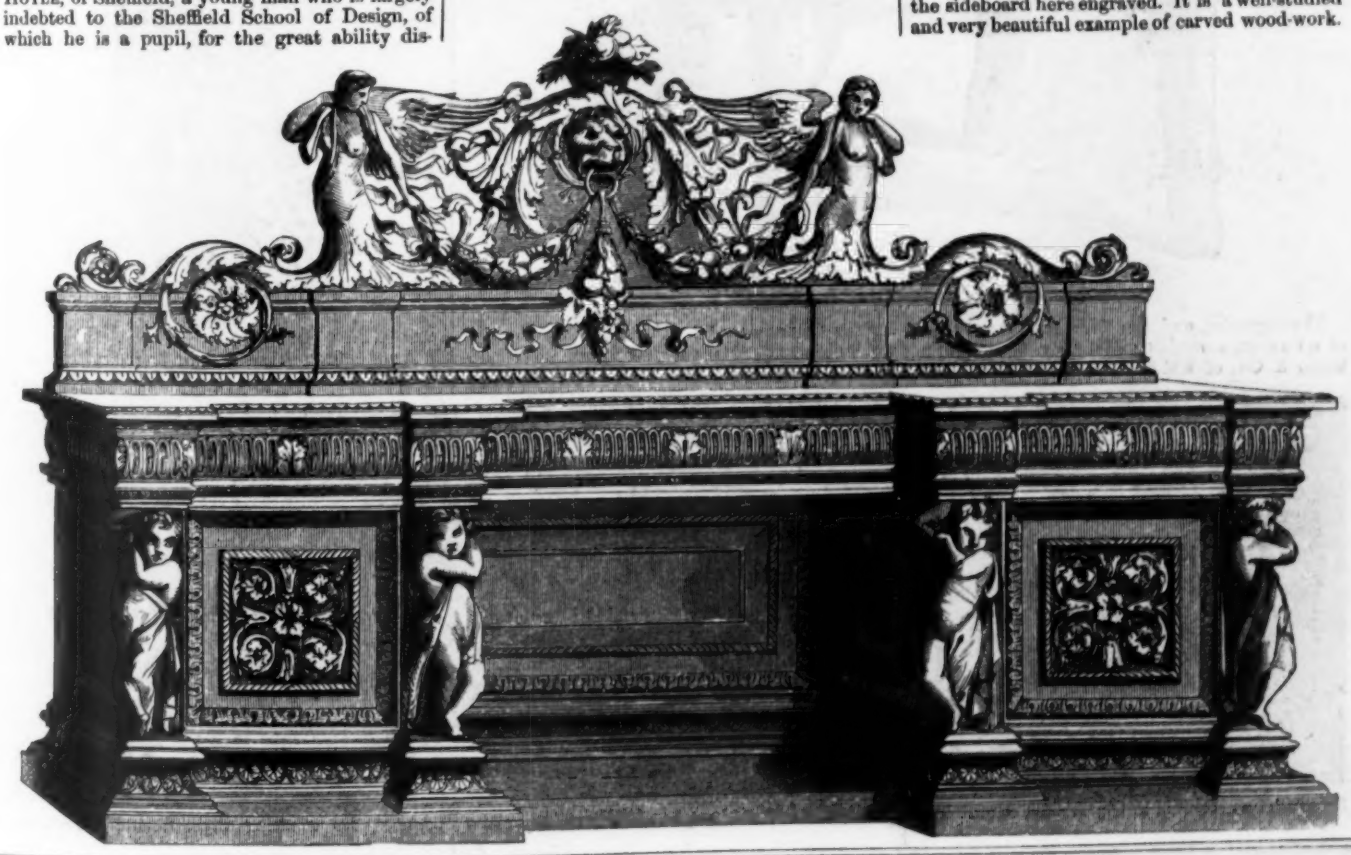


statues, executed in bronze at the foundry of the Prince of Salms, at Vienna.

The MARLBOROUGH TESTIMONIAL, one of the striking groups by Messrs. HUNT & ROSKELL, represents John, Duke of Marlborough, writing the despatch of his great victory at Blenheim on the drum-head brought to him on the battle-field, as the only available desk on which to announce the important event to Englishmen at home. The note written on this occasion still exists among the family archives. The group surmounting the pedestal is modelled with great truth and spirit; the pedestal itself is a bold example of the Louis Quatorze style of ornament.



A SIDEBOARD, carved in walnut-wood, is the entire work—design and execution—of Mr. H. HOYLE, of Sheffield, a young man who is largely indebted to the Sheffield School of Design, of which he is a pupil, for the great ability displayed in this production. It has been executed under considerable difficulties, the producer having to labour at one of the manufactories in the town three days in the week for his maintenance, while he devoted the remaining three to the sideboard here engraved. It is a well-studied and very beautiful example of carved wood-work.



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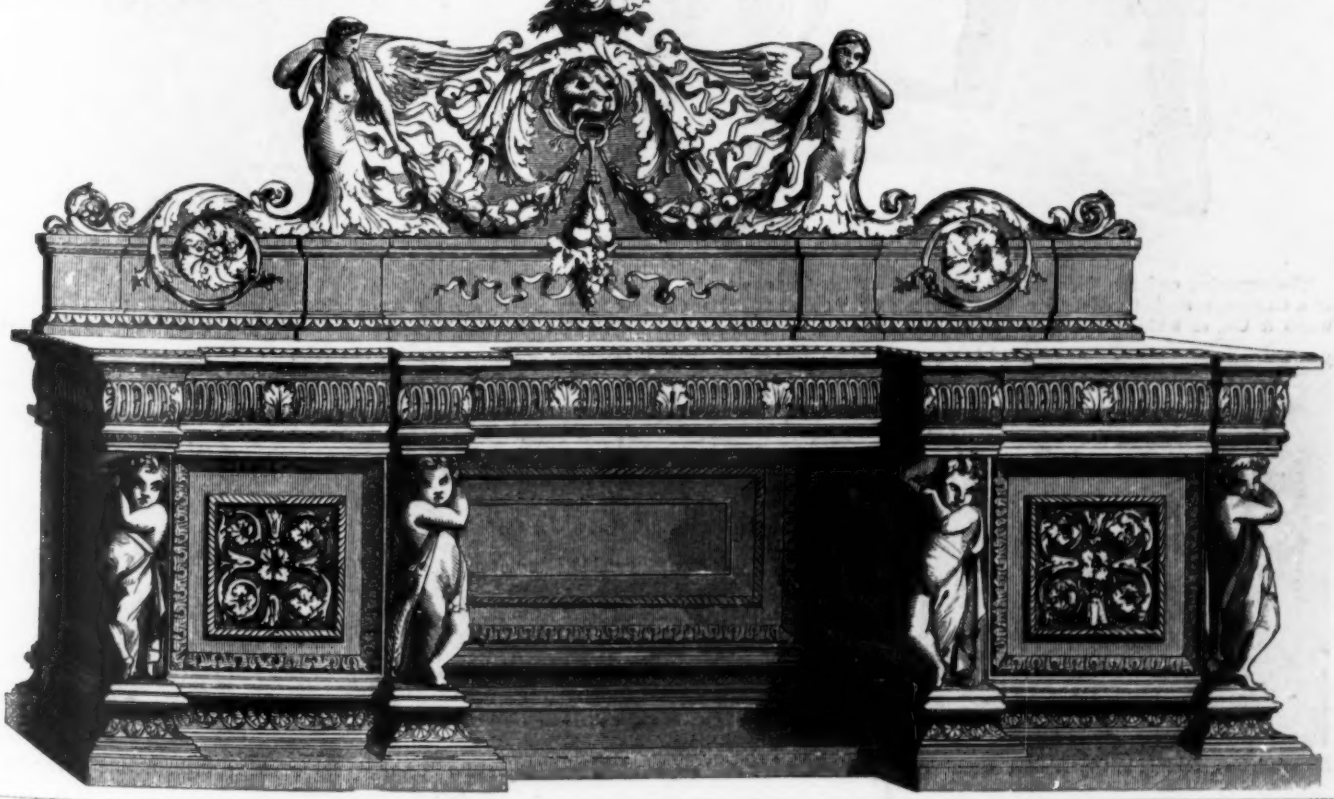


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The CHAIR engraved below is made by Mr. G. COLLINSON, of Doncaster. Independent of its merits as an example of rustic furniture, there is a little history attaching to it, which enhances its interest. About three years since, two oak trees, measuring together two hundred feet of timber, were found below the floor of the river Dun out-fall drain, then being dug at Arksey, near Doncaster, by Mr. W. Chadwick, of that place, for whom, we believe, the chair has been manufactured. It is presumed, by those acquainted with the locality where these trees were found, that they must have been buried in the soil upwards of two thousand years.



Mr. AMOS HOLD, of Ardsley, near Barnsley, in Yorkshire, contributes an object of manufacture which proves the spread of artistic knowledge; it is a FRAME, elegantly carved in pine-wood.



The engraving underneath represents a portion of a CARPET, manufactured by Mr. B. H. WOODWARD & Co., of Kidderminster, and designated a "five-frame carpet." The advantages which we understand this peculiar fabric offers, are warmth, cleanliness, and durability; the capability of being made either in Brussels, Tournay, Wilton, or velvet-pile qualities; and facilities



for change of colours in the same design. The pattern we have engraved is one especially adapted for effecting these desirable results.

The illustration placed across the top of this page represents the upper part of a FRAME, carved by Professor ALBERTY, Member of the Berlin Academy of Arts, from a design by M. Stüler, principal architect to the King of Prussia. The design is successfully executed.



The CABINET, which appears beneath, is engraved from one manufactured and exhibited by Mr. J. W. INGRAM, of Islington, Birmingham; it is made of wood, decorated by the enamel process, with electro-gilt metal mouldings, forming a chaste and somewhat unique object of cabinet-work. The decorations are of a description to tell more effectively in the original, than in any illustration, however carefully executed.



The FENDER is another of those exhibited by Messrs. ROBERTSON, CARR, & STEEL, of Sheffield, and, like most of the productions of this firm, is characterised by a judicious combination of elegance with utility: it is of polished steel.

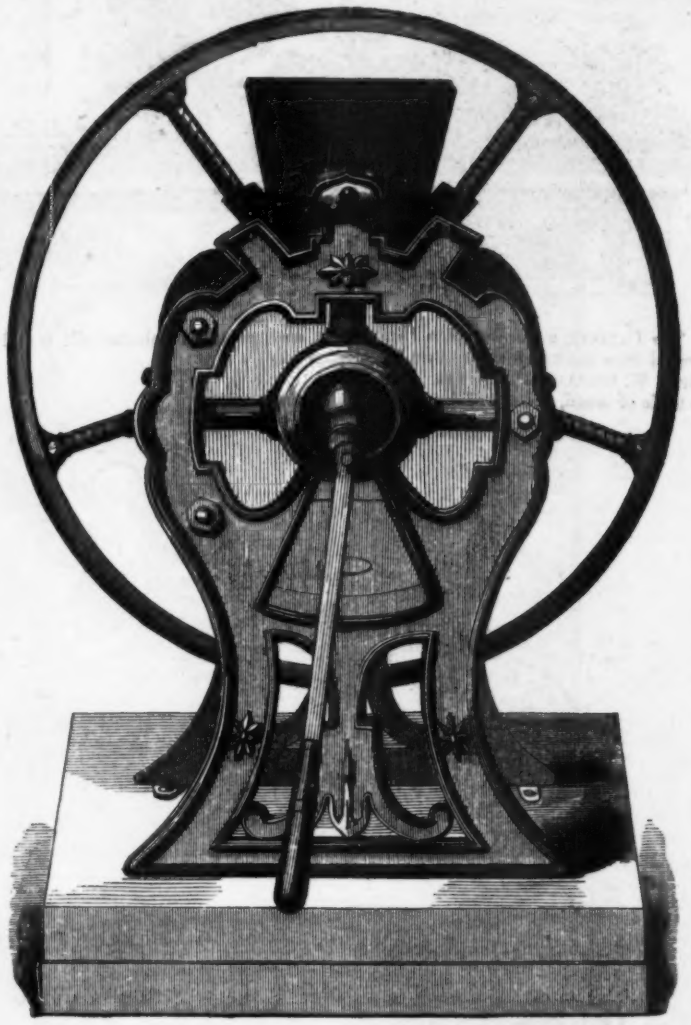


A WINDOW of stained and painted glass is exhibited by Mr. G. HEDGELAND, of London; its style harmonises with the decorated period of Gothic architecture; the background is executed with reference to the peculiar character-



istics of that style, as existing in the best examples of ecclesiastical decoration. The work is, in all respects, one of considerable merit.

The engraving underneath is somewhat of a deviation from the plan we have adopted with reference to machinery of every description; but the MILL here represented may be accepted as proof, that even to machinery may be given elegance of form and character. The manufacturers are Messrs. S. ADAMS & Co.,



of Oldbury, near Birmingham, whose object has been, in their invention, to construct a mill, more durable, yet not more expensive, than those in ordinary use.

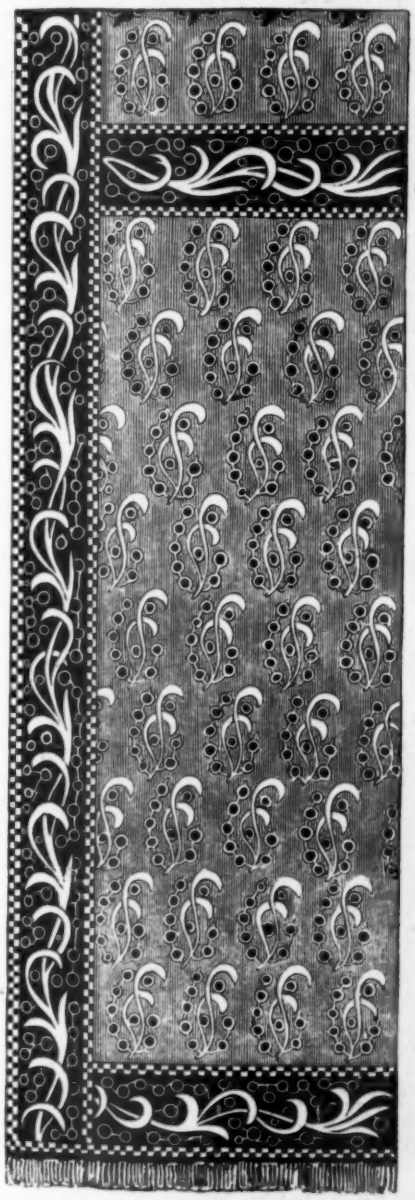


A LACE SHAWL is manufactured by Mr. W. VICKERS, of Nottingham, from what is termed the "pusher bobbin net machine;" the work is exceedingly delicate.

Mr. PENNY, of London, whose mountings for carriage harness we have engraved elsewhere, exhibits some elegant heraldic SKEWERS; the handle of one is seen illustrated underneath.



Among the beautiful shawls and scarves exhibited by Mr. BLAKELEY, of Norwich, of whose contributions by the way, we gave specimens in an earlier number of our Catalogue, is an elegant SCARF of Cashmere, of which a portion is here engraved: in its simple yet elegant design, and



in tasteful arrangement of colour, it is every thing to be desired. We understand the scarf has been purchased at the Exhibition by the Queen.

Mr. SANGSTER, of London, exhibits some very beautiful WHIP-HANDLES, displaying an amount



of fancy and picturesque applicability to their uses which evince a well directed taste and



judgment, and show how thoroughly artistic the most ordinary article of use may be made. An



UMBRELLA-HANDLE and PARASOL-TOP concludes our series, which exhibit much originality.

The exhibition of LADIES FANS by M. DU-VILLEROI, of London and Paris, is unique; all that taste and ingenuity can devise in the way



of ornament may be seen among the variety contributed, any one of which is worthy of the ladies who graced the courts of Queen Anne or Louis XIV., to whom fans were always indispensable.

A decorative picture for a CEILING is exhibited by Mr. HERVIEU, of London. Britannia is personified in her Sovereign leaning on Peace, and supported by Religion. She presides at the convention of Agriculture, Commerce, Science, and the Arts, and has called around her the representatives of all nations. The genius of Immortality bears a crown to Britannia, and other genii offer palms to the various representatives of the Industrial Arts: it is a spirited composition.



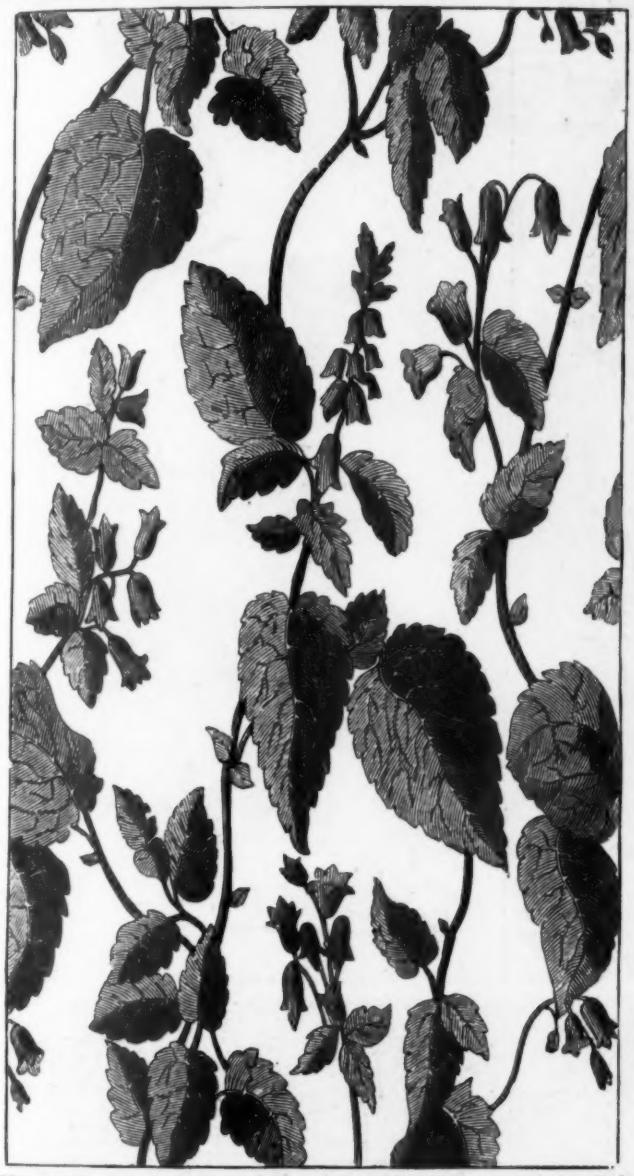

The two objects underneath are from the productions of Messrs. MARREL, Frères, of Paris: one is a MINIATURE FRAME, in gold and oxydised





silver the other a large VASE with silver ornaments, executed for the Duc d'Aumale.

The annexed illustration is from a CASHMERE DRESS, manufactured by Messrs. T. GREGORY, Brothers, of Halifax, by direction of Prince Albert, for the Queen. It is made from the wool of a favourite goat, belonging to her Majesty. The design, which is simple but elegant, is by Mr. G. Odely.



Messrs. CLABBURN & Co., of Norwich, exhibit a large variety of the textile fabrics for which this city is famous; shawls, poplins, brocades,



hunting-wrappers, &c. We engrave here one of their POPLIN patterns, of an exceedingly neat and pretty design, that is most effective in the fabric.

Mr. THORNYCROFT has realised the tale of the youthful KING ALFRED TAUGHT BY HIS MOTHER, who places the illuminated book before him as an inducement to cultivate that knowledge, for which he ultimately became conspicuous; the composition of the group is spirited and clever.



The PIANOFORTE here introduced is manufactured by M. PAPE, of Lon-



don, Paris, and Brussels; it is made to serve as a table when shut down.

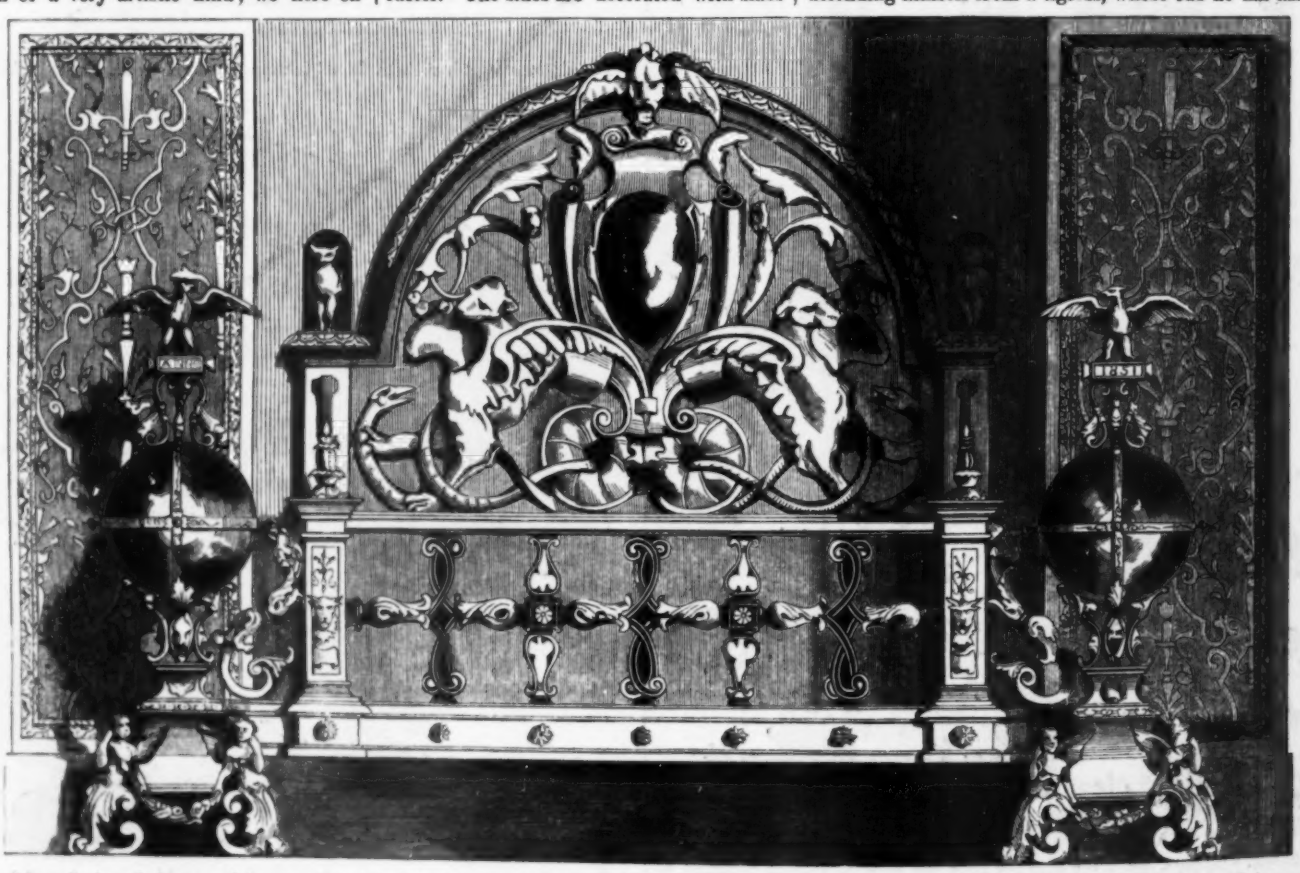
A SALVER is termed by Messrs. R. & S. GARRARD, the manufacturers, "The Great Railway Salver;" it being a testimonial presented to Mr. Brassey, (the famous and universally-respected railway contractor) by the sub-contractors and workmen in his employ. It is of silver, and in the compartments around are enamel portraits of the chief railway engineers; above each, respectively, is a view of his principal work.



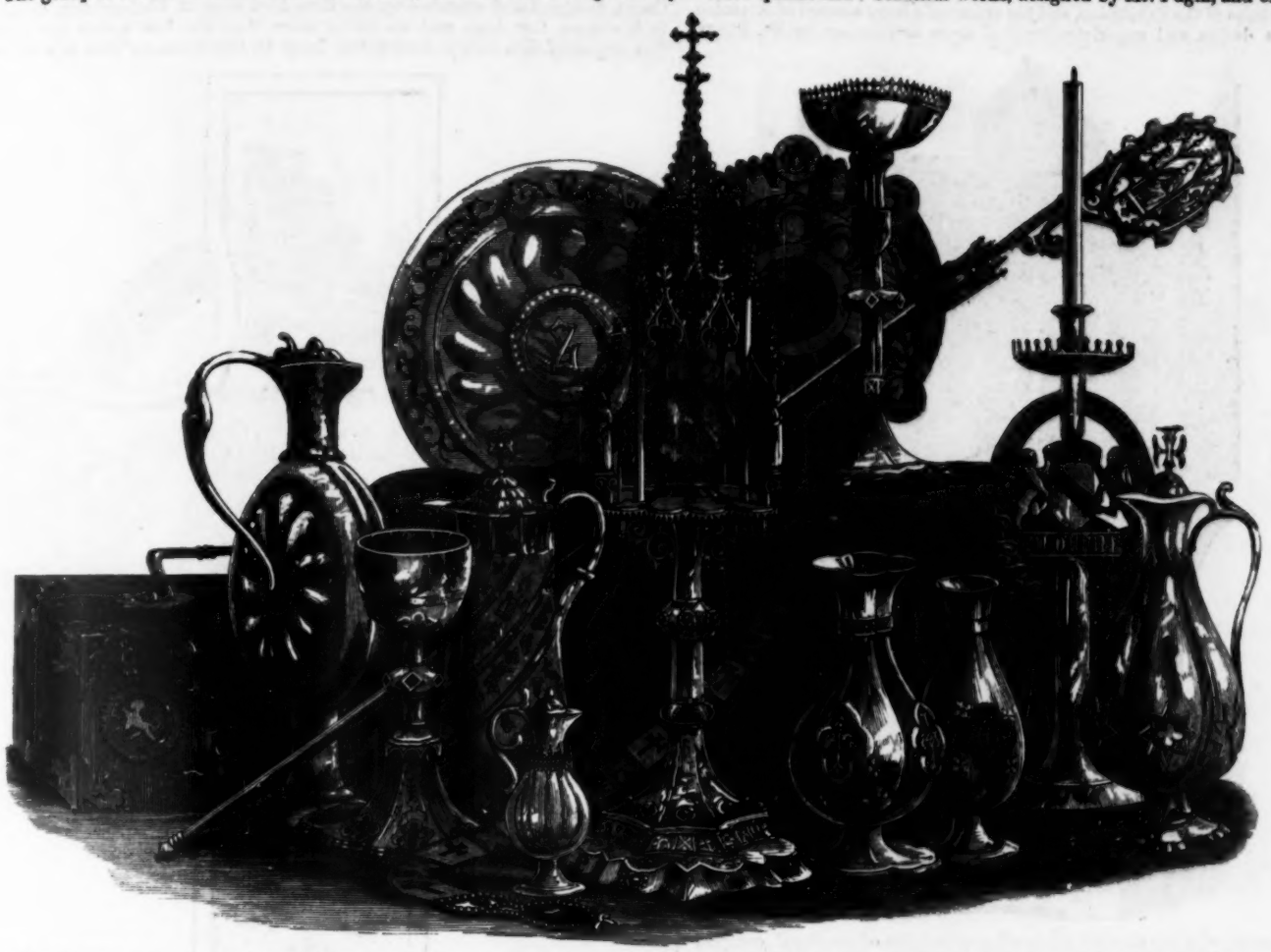
The GROUP OF STATUARY is a most spirited production, by M. JERICHAU, of Copenhagen. It represents a man defending himself from a tigress, whose cub he has taken.

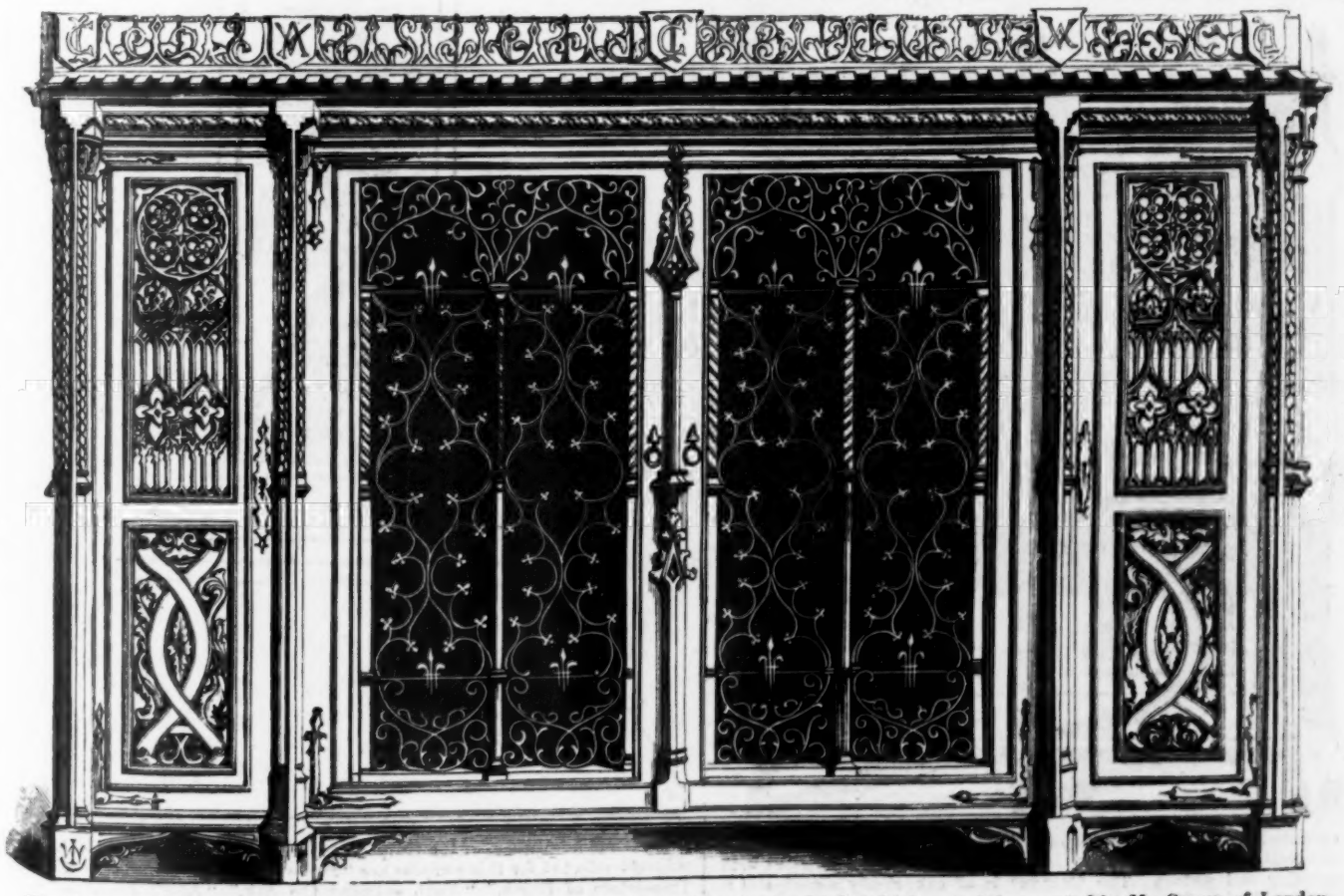


We have already had occasion to notice the contributions of Messrs. FEETHAM, of London, who exhibit various works in iron of a very artistic kind; we here engrave one of their principal works, a FIRE-PLACE of great beauty, displaying a large amount of ornament of a well-studied character. The sides are decorated with slabs of china designed in an elaborate interlaced pattern, enriched with coloured studs in raised work, similar to the old jewelled porcelain.



The group of Ecclesiastical Vessels, &c., are selected from a large variety of those quaint and beautiful works, designed by Mr. Pugin, and executed by Messrs. J. Hardman & Co., of Birmingham. They fully realise the style and artistic feeling of the best works of the middle ages



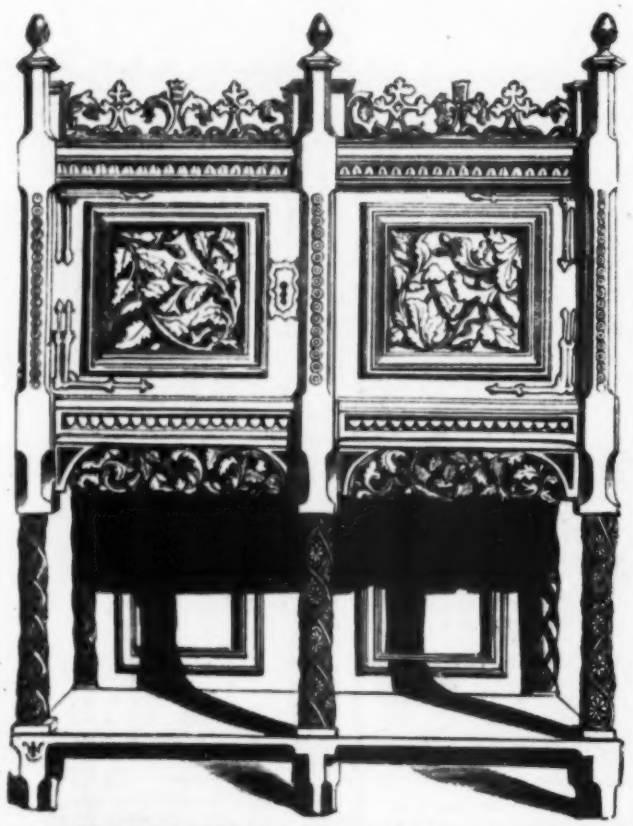


The Cabinet here engraved is one of the most important pieces of furniture in the Medieval Court; it is executed by Mr. Crace, of London.

The furniture of the Medieval Court forms one of the most striking portions of the Exhibition, and has attracted a large amount of attention. The design and superintendence of these articles are by Mr. PUGIN,



an artist who has studied the leading principles of medieval composition, and ornamental design, until his works are identified whenever they are seen. He has been ably seconded by Mr. CRACE, who has



executed his designs. The two specimens on this page are their joint productions. The PRIE-DIEU is very elegant, and is enriched with painting and gilding. The CABINET is of oak, richly carved, and is decorated with characteristic brass-work of exceedingly bold design.

On this and the succeeding page are engravings from the MONUMENTAL CROSS, designed and executed by the Hon. Mrs. Ross of Bladensburg, Ireland. It is sixteen feet high, and measures more than six feet across the arms. The object of this lady's design has been to illustrate, on one side of the



cross, the chief features of the Gospel, as typified in the Old Testament. The subjects selected for this purpose are "Moses and the Brazen Serpent," "The Translation of Elijah," "Noah entering the Ark," "Abel's Sacrifice," with busts of the prophets Isaiah, Jeremiah, Ezekiel, and Daniel, from each one of

whose writings an appropriate text is introduced. On the opposite side, the same idea is maintained, by sculptures selected from New Testament history; "The Crucifixion," "The Resurrection," "The Return of the Prodigal," "The Good Shepherd," accompanied by busts of St. Peter, St. John, St. James, and



St. Paul, with texts from their writings also. The north and south elevations of the cross are ornamented with busts, and the circle with emblematic grapes and wheat. The design, object, and execution of the entire work are equally honourable to the accomplished lady by whom it has been produced.

The LECTERN, of bronze, is the work of Messrs. HARDMAN, of Birmingham. It is an exceedingly beautiful production; a truthful rendering of the best antique style in all its varied enrichments.



The CABINET of oak, decorated with carving of the richest descrip-



tion, is by Mr. MYERS, of Lambeth, who has contributed a large number of the finest articles in wood and stone to the Medieval Court.

The CHANDELIERS and LECTERN are executed



by Messrs. HARDMAN, of Birmingham, in brass-

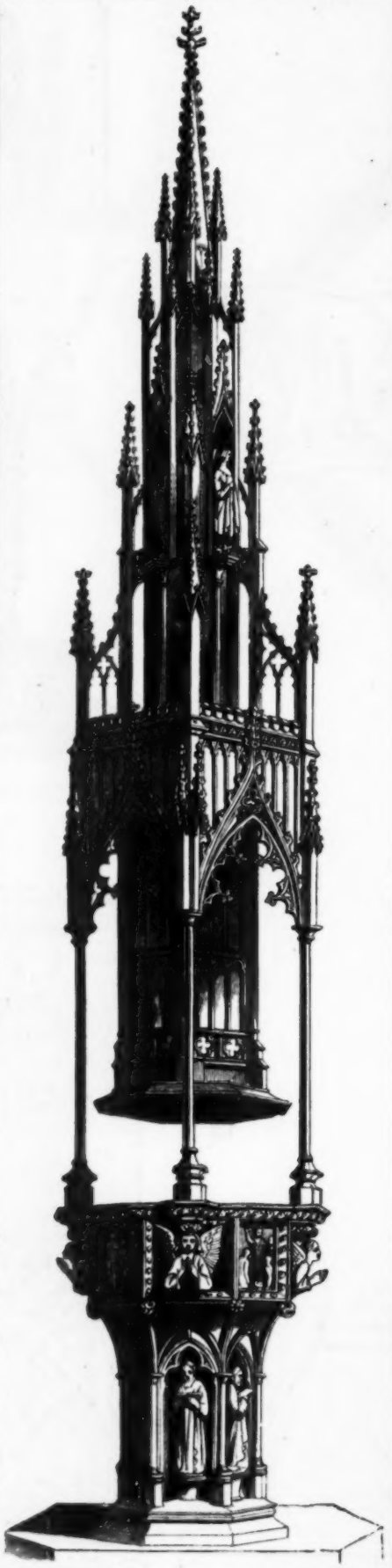


work. They are excellent examples of modern



manufacture, unsurpassed in careful fabrication.

Mr. MYERS, of Lambeth, has contributed the very beautiful FONT which forms the centre of the group of Ecclesiastical Objects gathered in the Great Exhibition. The Font is sculptured



in stone, and stands on three steps. It is elaborately and beautifully enriched; the canopy above is of wood; the cover to the font rising into it when the sacred ceremony is performed.

The canopied STATUE OF THE VIRGIN AND SAVIOUR is entirely of stone, also executed by Mr. MYERS,



of Lambeth. We engrave beneath it the top of a



Gothic SCREEN, of the Flamboyant style, in oak.

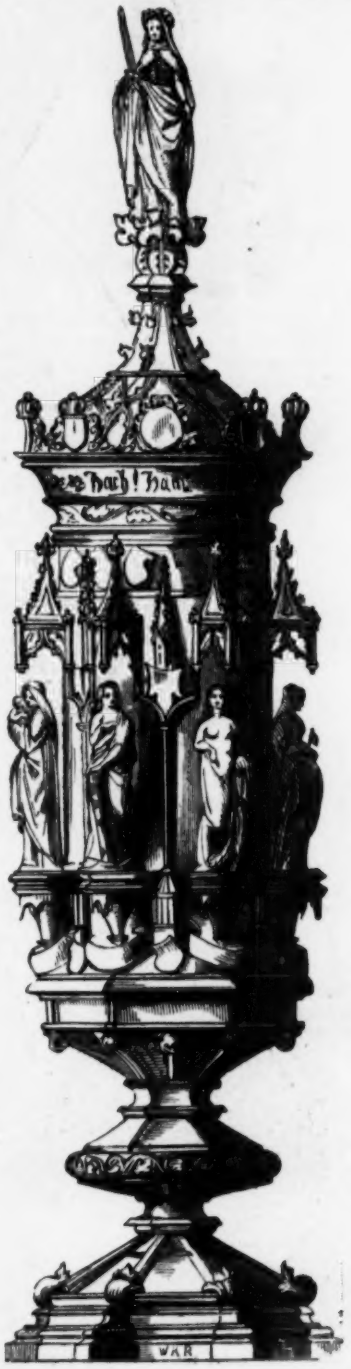
The engraving on this column is from an ornamental GOBLET, modelled by M. CONRAD KNOLL, of Munich, and intended to be cast in bronze. It is in the true German style of the earlier period.



The merits of Mr. W. HARRY ROGERS as a designer we have long recognised, and have repeatedly availed ourselves of his talents in connection with our Journal; we were, therefore, pleased to see in the Exhibition a large number of ornamental works, manufactured from the designs he has furnished to the producers, as well as many subjects from his pencil applicable to future manufactures. Whatever Mr. Rogers puts forth is characterised by the purest taste, a taste which is fostered by an intimate acquaintance with the best works of the medieval ages. We introduce here a design for a KEY, in the Italian style; other illustrations from his hand will be found on the last page of our Catalogue.



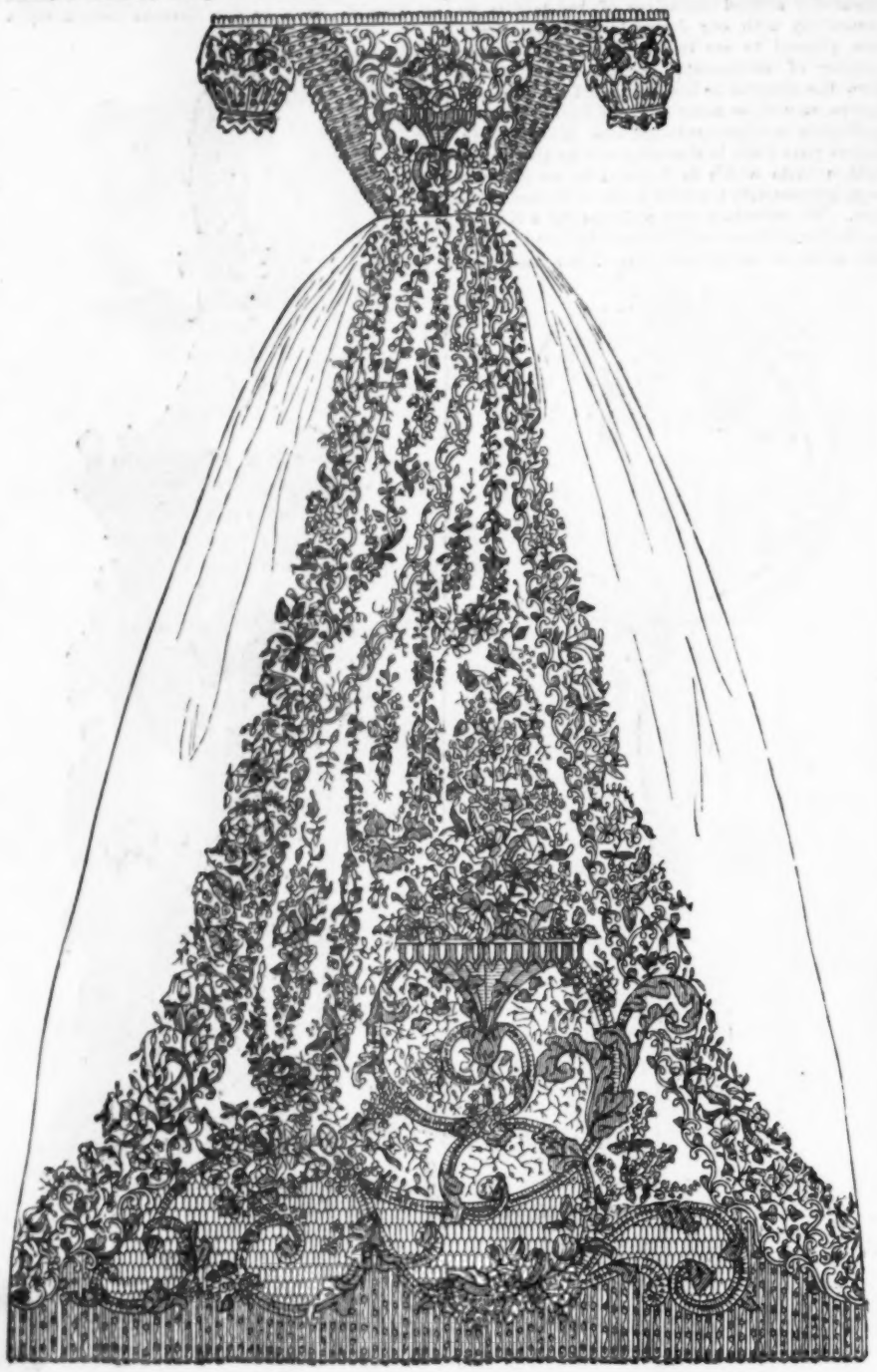
The annexed illustration is also from a GOBLET, modelled in plaster of Paris, by M. J. HALBIG, of Munich; it is in the German Gothic style.



The contributions of M. FROMENT-MEURICE, of Paris, include a magnificent BRACELET, presented by subscription to her Royal Highness the Countess of Chambord, one of the old Bourbon family, by the ladies of Marseilles. In the centre are the arms of the city, surmounted by a mural crown; on each side are portraits, in enamel, of characters celebrated in the history of Marseilles, supporting a warrior in the costume of the period, and a female, also accoutred, as indicative of the courage displayed by the women of the city when it was besieged in 1524. This unique articlé of jewellery is executed in the highest style of ornamental Art.



The engraving underneath represents a CHILD'S ROBE, of muslin, richly embroidered, from the extensive manufactory of Messrs. S. & T. BROWN, of Glasgow; the pattern is elaborate and beautiful.



A DRESSING-CASE, made of yew-tree wood, is exhibited by Mr. STRUDWICK, of London. The mountings are of silver, designed in the antique style, and the articles correspond in character.



Among the statuary in the Sculpture Court, stands Mr. THEED'S life-size statue of NARCISSUS; he is represented leaning on his hunting-spear, and contemplating his reflection in the stream.



Messrs. MARREL, Frères, of Paris, exhibit, among other objects, a beautiful VASE, of gold and enamel, designed in the purest Venetian style, and most artistically executed throughout.



The Jewels of the Queen of Spain are exhibited by M. LEMONIER, of Paris: we have engraved such of them as we consider most suitable for



illustration; it is almost unnecessary to add that all are of the most costly

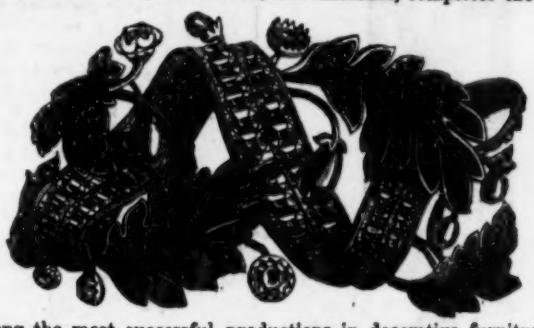


description, and exquisitely set. Our first illustration is a TIARA, or





head-dress, of sapphires and diamonds; the next is an ORNAMENT for the head, of emeralds and diamonds, most elegantly arranged as a bouquet; an AIGUILLETTE, or shoulder-knot, of diamonds, pearls, and a large emerald follows, by the side of which is a BROOCH, of pink pearls and diamonds; a BRACELET, of emeralds, and diamonds, completes the series.



Among the most successful productions in decorative furniture contributed by continental artisans may be classed the TABLE AND CHAIR we here engrave, and which are designed and executed in strict accordance with classic models; indeed there is no portion of these articles without



strict adherence in form and enrichment to antique authority. Ebony and ivory enter into their material as lavishly as they did into the furniture of the higher classes of Greece and Rome. They have been executed for the King of Sardinia by G. CAPELLO, of Turin, and are deserving of a



place in the palace of any sovereign. The Curule Chair is a really fine work, graceful in its general form, and enriched by the ornament of the best period of Grecian taste; when decorative Art received from that wonderful people an impetus and an ultimate perfection which has stamped it with an individual character of the most unmistakeable kind.

The proprietors of the GRANGEMOUTH COAL AND FIRECLAY WORKS exhibit a large number of useful



articles, constructed in their improved material, which contains a



large amount of silica and alumina, both of the most essential use in the



production of an infusible fireclay. The VASES which fill our column are

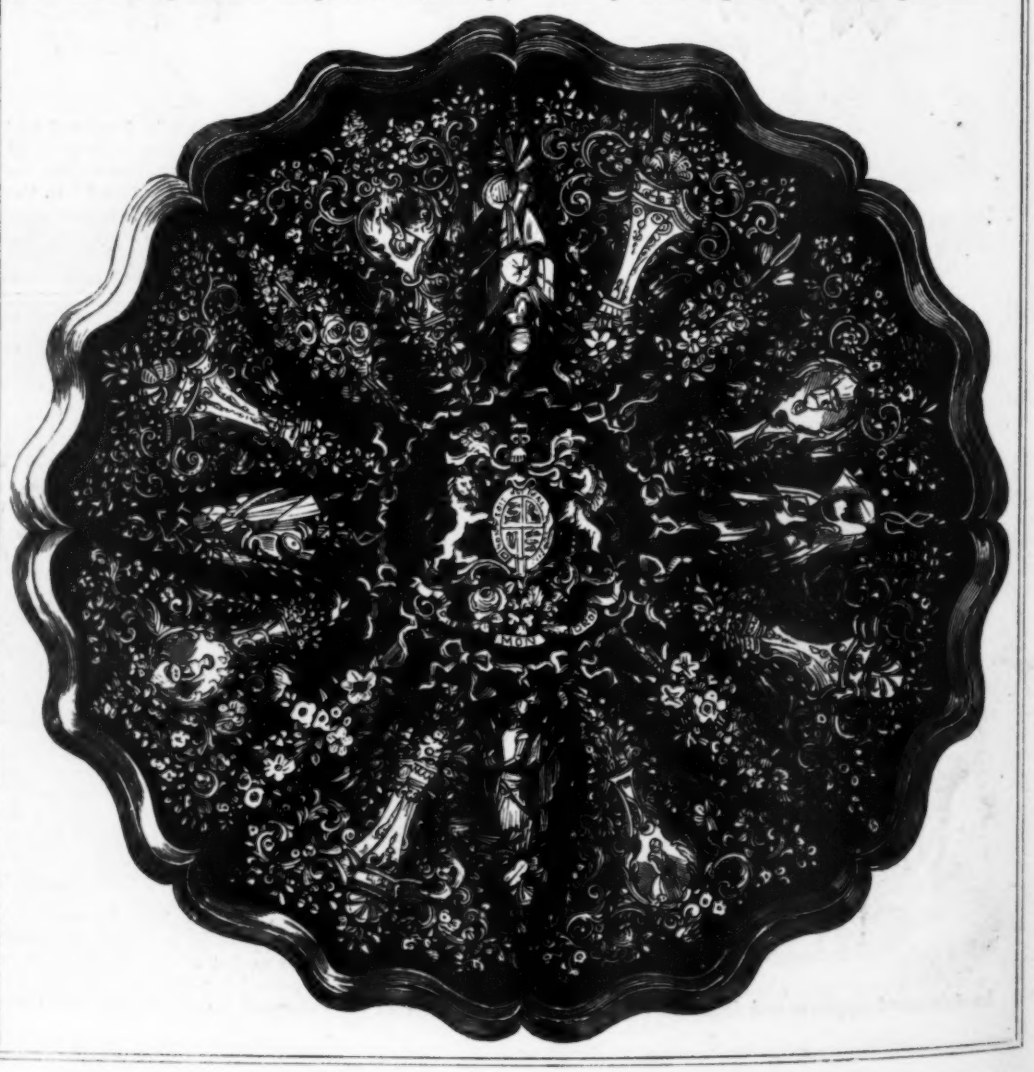


made from this material, and are, therefore, well adapted for gardens.

The elegant CASKET we have here engraved, is of ivory, with or-molu mountings, by M. MATIFAT, of Paris.



An octagon TABLE, of which the top is here engraved, is an elaborate specimen of marquetrie, executed by Mr. G. WATSON, of Paddington, who has exhibited extraordinary taste and perseverance in its production.



M. GASSER, of Vienna, exhibits a FLOWER-VASE of metal.



The figure in a devotional attitude is by Mr. P. MAC-



DOWELL, R.A., who calls it "MORNING PRAYER."

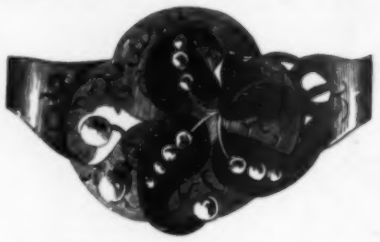
Mr. J. BELL, the sculptor, exhibits the group engraved underneath; the subject is "Una and the Lion," to which the title of PURITY is given. It is a highly poetical work.



A rich and costly BEDSTEAD, carved in walnut wood, is exhibited by Messrs. ROGERS & DEAR, of London; with its magnificent and costly hangings, it presents a most splendid appearance.



The display of jewellery in the Exhibition, whether of English or of foreign manufacture, naturally attracts no little attention. Whatever



is costly in itself, without any especial reference to the amount of human ingenuity expended upon adding to its primary value, is generally a matter of interest; thus the great Koh-i-noor



diamond finds crowds of admirers, though its brilliancy is unaided by the hand of the goldsmith; still it must be acknowledged that precious stones of every description lose much



of their splendour when seen apart from their settings; and on the taste of the jeweller, his knowledge of the qualities each jewel possesses, and his capability to draw out these qualities to the best advantage, mainly depends the beauty of the stone, presuming it to be properly cut, which also is an operation requiring considerable skill and judgment. The jewellery engraved on this page is contributed by Messrs. PHILLIPS, Brothers, of London, and is very elegant. Of the BROOCHES, the first consists of diamonds set in gold and green enamel; the next is a cameo



surrounded with diamonds, on blue enamel; the eagle is also of diamonds; the third is of diamonds alone. The first BRACELET has diamonds and amethysts set in green enamel, with

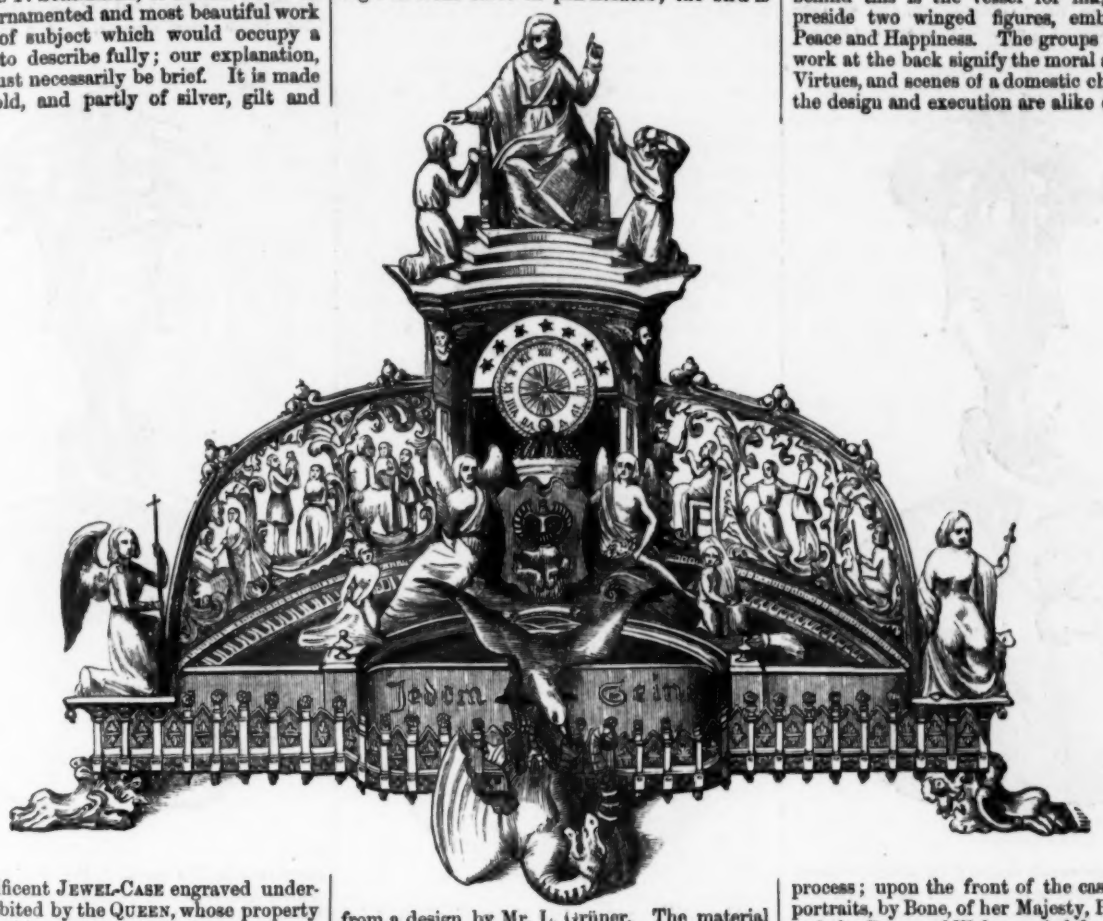


golden links; the other is of blue and white enamel, on which musical notes are represented.

We introduce on this page an engraving from a rich figured CASHMERE SHAWL, manufactured by Messrs. CLABBURN, SONS, & CRISP, of Norwich, which, we understand, was purchased by the Queen. It is a first attempt, in Norwich, at shawl-weaving in a Jacquard loom. For fineness of texture, variety and beauty of colours, and elegance of pattern, it cannot be surpassed.



An INKSTAND, in the cinque-cento style, is exhibited by M. F. SCHNEIDER, of Berlin. It is an elaborately ornamented and most beautiful work of art, full of subject which would occupy a large space to describe fully; our explanation, therefore, must necessarily be brief. It is made partly of gold, and partly of silver, gilt and enamelled; the extended wings of the Prussian eagle in front serve as pen-holders; the bird is overcoming the dragon, the source of all evil; behind this is the vessel for ink, over which preside two winged figures, emblematical of Peace and Happiness. The groups in the framework at the back signify the moral and Christian Virtues, and scenes of a domestic character, &c.: the design and execution are alike excellent.



The magnificent JEWEL-CASE engraved underneath is exhibited by the QUEEN, whose property it is, and who has, with great kindness and condescension, permitted it to be placed in the Crystal Palace. Like the preceding object on this page, it is in the cinque-cento style, and executed by Messrs. Elkington, of Birmingham, from a design by Mr. L. Grüner. The material is bronze, gilt and silvered by the electrotype process; upon the front of the case are enamel portraits, by Bone, of her Majesty, Prince Albert, and the Prince of Wales, copied from miniatures by R. Thorburn, A.R.A., besides small medallions, representing profiles of the other juvenile branches of the Royal Family, modelled from life by Mr. Leonard Wyon. At the top are two Cupids, bearing the royal crown, surmounted by the British lion. On the back, which is represented in our engraving, are the royal arms, and those of Prince Albert, surrounded by wreaths of laurel, &c.; the caryatides at the angles of the case are novelties in an object of this description, but they impart great elegance to it. The whole of the ornamental work is in the purest taste, and most exquisitely engraved.



From the designs exhibited by Mr. W. HARRY ROGERS we select three specimens exhibiting much ability in their composition, and an intimate knowledge of the peculiarities of the Italian



style of the sixteenth century, in which some of his happiest efforts appear, and to which few have given so much attention and study. There is the great advantage in the designs by this artist, of thorough applicability to the uses of the workman and the necessities of the fabric he



employs. We engrave two views of a SPOON for a tea-caddy intended to be carved in box-wood, and another, the centre one, of a similar character. The remaining designs for manufacturers by this artist are for bookclasps, encaustic tiles, pipes, gold spoons, keys, a crozier, and a



royal cradle. We may add, the head and tail-pieces which decorate our present Catalogue, are from the pencil of Mr. Rogers; they manifest his fertility of invention and the suitability of his designs.




2 OC 51




By ROBERT HUNT, Esq.,
Keeper of Mining Records Museum of Practical Geology.

## PART I.



T is a noble object to test by actual experiment to what extent the ingenuity and skill of the nations of the earth has corresponded to the intentions of their Creator, and to improve the advantages which each country can offer the other in supplying the wants, and adding to the happiness of mankind."

The depth of meaning which is in this passage, part of an address delivered by Sir Robert Peel, at one of the Metropolian festivals, in honour of the progress of this Industrial Exhibition, admirably fits it for the motto of an essay, the purpose of which is to examine the progress made by the industry and intelligence of man, in rendering useful the raw materials of the several kingdoms of nature, and moulding its productions into forms of beauty.

Man—placed upon a strangely constituted globe, covered with all that is necessary for the sustenance of life—is compelled by the necessities of his condition, to exert his intellectual powers in devising means by which he may be sheltered from the summer heats and the winter colds. This impulsive power drives him to the study of nature—he cannot create, but everything which is created he can fashion to his desire; but to do this he must obey the great physical laws, by which the conditions of all matter is determined, and to obey them they must be known, and to be known, natural phenomena must be attentively observed.

Every step made by man has ever been an example of induction, often obscure, and scarcely traceable as such; but upon close examination such it will be found to have been.

Man witnesses a fact, it recurs again and again, experience thus gives him information concerning the things around him, and eventually,—the progress is commonly slow,—he perceives that by the knowledge of that one fact, he may improve upon nature to his own advantage. Some baked clay taught the potter his useful art, and the *accidental* fusion of sea-sand instructed man in the manufacture of glass. By a similar class of observations man has ever advanced his knowledge. Science has been the staff by which he has been helped forward, but for many ages he was ignorant of the nature of his aid. This progress, as Coleridge says, was not like that of a Roman road, in a right line; it may be more justly compared to that of a river, which both in its smaller reaches and larger turnings, is frequently forced back towards its fountains, by objects which cannot otherwise be eluded or overcome; yet with an accompanying impulse that will ensure its advancement hereafter, it is either gaining strength every hour, or conquering in secret some difficulty, by a labour that contributes as effectually to further it in its course, as when it moves forward uninterruptedly.

It has been by such a devious course as this that man has advanced to his present position; like the river, he has cut out his way through the plains of nature, and in his further advancement he must toil in the same field, but he has all the advantages of that knowledge, which has been gained by other labourers, who having finished their work, rest from their exertions.

We have long boasted of our age as a most remarkable one; the number of useful applications which we have made within a comparatively limited period, are no doubt more numerous than were ever before made within the same time. What has been the cause of this? Why have we such vast improvements in steam machinery? Why the electrotype, the electric telegraph, and the other aids of which we are so justly proud. Watt observed a small fact connected with the expansion of steam; Daniel noticed a peculiarity in copper precipitated under certain conditions; Œrsted studied the movement of a magnet, in the proximity of a wire, through which an electric current was traversing; and from the observations of simple facts great laws were deduced, and great ends have been attained.

The Exhibition exhibits the beautiful results which have been derived from the study of science, and it will also exhibit some—we trust not many—of the mistakes which are made from the attempt to apply physical force without a knowledge of the laws by which it is regulated. The inventive genius, being closely allied to imaginative power, must be restrained by a philosophical education to become of value to its possessor, or available for the benefit of his race.

Let us examine the four great sections of the Exhibition—Raw Material and Produce, Machinery, Manufactures, and Fine Arts—and see how completely, in every stage of progress, Science lends her aid to Art and Manufacture, confining our attention, however, principally to the mineral kingdom, since the other departments will fall more properly into the hands of those, whose studies have rendered them high authorities.

The development of our lithological treasures is materially aided by geology. The beautiful limestones of Derbyshire, and its fluor-spars, which have been by the ingenious workmen of that county, wrought into almost every form of article for house decoration. The less known, but even more beautiful serpentines of Cornwall and of Ireland, of which are displayed obelisks, columns, candelabra and vases; the marbles of Devonshire, the porphyries and granites of Scotland, of Ireland, and of south-western England, chiselled into highly ornamental decorative forms, at once speak of the advantage of geological science in developing the native resources of a country.

These pages exhibit many illustrative examples of the perfection of metal-casting in bronze, brass, iron, silver, and other metals. Having passed into forms which attract attention as works of Art, we are too apt to forget that the very perfection we admire is due almost entirely to the condition of crude ore, as we find it exhibited in Class I. To take bronze and brass as our example, amidst the raw materials of the mineral kingdom, we find Cornwall, the most ancient mining district of which history records the fact, or tradition supplies the tale, exhibiting its tin ores in all their variety, oxide of tin, and sulphuret, tin as mined from the lode, and as it is found amid the débris of the primary mountains, and the metallurgical process is displayed in model by which this mineral is reduced to the metallic state. Copper ores from the almost pure metal as found deposited in the serpentine rocks of the Lizard, and the whinstone of the North, to the

double sulphuret of copper and iron, are abundantly displayed; and the large copper smelters of Swansea exhibit illustrative specimens of every stage of a process, regulated at each step by a knowledge of physics and chemistry, which is necessary for the production of copper, in such a state of purity as to be fit for the use of the manufacturer, or for the purposes of that most permanent form of Art—bronze statuary. Zinc ores in the same way tell their own instructive story. If we take the trouble to examine the stages of reduction and manufacture and thus trace the metal from the ore to the finished work, the value of mineralogy, of chemistry, and of natural philosophy will be seen. The same may be said, even more strongly, of iron. The iron ores of the United Kingdom, collected with infinite labour by Mr. Blackwell, show the variety we possess, and in the large contributions of iron ores from Canada, Nova Scotia, and the United States, from Prussian Germany, Sweden, and Russia, we have such means of comparison as never before could be obtained. Our own iron-masters have fully illustrated the processes of iron smelting; and our manufacturers have exhibited every form of iron-work from the saucepan to the sword-blade; from the candlestick to the ornamental casting. Swedish and Russian iron, in all stages, are shown; and the Berlin castings, so long famous, are abundantly displayed. Mineralogy will here have its work of classification; chemistry its important business of analysis; and physics is called into full play in the arrangements of the blast and puddling furnaces, in the economy of fuel, in the application of the gaseous products, and in the new process of using gas in the operation of puddling. Upon the character of the ore, and the perfection of the processes of reduction, depends the condition of the finished work.

At present, it is impossible to do more than indicate the illustrations of science which are spread around; but we can return to the subjects, and explain fully all that is novel and instructive in each particular class, as it falls legitimately under consideration in a close survey. In that chemical department which connects itself with the mineral kingdom, we find illustrations of white lead manufacture, and also the processes of obtaining white zinc—of the preparation of Prussian blue—soluble and insoluble, and, indeed, all those pigments which result from the combinations of oxygen, sulphur, arsenic, or other substances, with the metallic bases. We have the separation of wolfram from tin ore, which is sadly injurious to it—and the conversion of the tungsten into an oxide, and into tungstate of soda, forming a new mordant for the calico-printer, and also the production of a new colour from the same substance: we believe by passing coal gas over the oxide, by which the metallic tungsten is reduced in a peculiar condition, probably mixed with carbon. Then we find all the products from peat—which, if the question of economical production can be satisfactorily answered, promises to convert the bogs of Ireland and Dartmoor, into sources of much wealth;—and many other illustrations of the available application of substances which have not been hitherto employed.

Many remarkable examples will be found in the China clays (Kaolins) of the St. Austle district, and from Dartmoor; the clays from other localities are also shown in considerable variety, and we shall find specimens of each form of the ceramic art, resulting from the use and mixture of these materials.

As we expected, the potteries have made a display in every respect creditable to England. Not only have we our old familiar earthenware somewhat refined, but we have "*hara porcelain*" in a state of great perfection, and some beautiful examples of egg-shell china. In decoration, too, the stimulus which has been applied has evidently produced a considerable advance in the right direction. We have colours which are new or revived, and a considerable improvement in many which have been long employed. Among the revivals, we cannot but notice the beautiful Rose Dubarry, which is certainly an exceedingly beautiful example of the old Sèvres colour. In glass, whether we linger over the sheet glass prepared by Messrs. Chance for the Industrial Palace itself, or the enormous shades, the largest ever made by man, or pass on to the plate and flint glass, it will be found that a considerable improvement has been effected; since the restrictive duties have been removed, manufacturers being enabled, without the annoying interference of the Excise, to try an experiment, it will be seen that the quality of our crystal—flint glass with lead—has been improved, and that the colours imparted by the metallic oxides are far more brilliant, transparent, and intense than before.

The subject of silvering glass is a curious one—and the examples of the most recent improvements of precipitating silver with grape sugar, found in the contributions to the Exhibition, are excellent. We are not, however, sure that the silvering of coloured glass, and thus depriving it of transparency, is altogether what we desire, although we freely admit that many new and not unpleasing effects can be produced by the process. We are very anxious to see the process extended to silvering *plates* of glass, as, by the application of such a method, the sad effects which are known to arise from the absorption of quicksilver by the skin would be got rid of. Humanity calls for an extension of the application in this direction, and we trust the very enterprising patentees will prosecute their experiments with this view.

In immediate connection with the process, because illustrated by it, we may refer to the brilliancy of colour produced in our English flint glass. Since the glass-maker has succeeded in rivalling the Bohemian in his tints, the reflection through these from the silvered surface, teaches us that colours are produced which are curious in their effects, and physically interesting. It has been proved that almost every variety of colour can be produced in glass by very dissimilar agents; that, indeed, charcoal, iron, gold, &c., may be made to impart to glass nearly all the colours of the chromatic scale, by modifying the amount of heat to which the composition is exposed. It will, however, be found that, if the colour transmitted is the same, the colour reflected is different. There is, in nearly every variety of coloured glass, to be detected a certain dichroism. We often find a glass, yellow by transmitted light, which exhibits a blue colour at certain angles of reflection, and the same is often, although less frequently, seen with the ruby glasses. By the silvering process, this reflected colour is considerably exalted, and this dichroism is very pleasingly illustrated.

The southern wall of the building is covered with such a display of Decorative Art as we have never witnessed, and there is scarcely a specimen of Art or Manufacture there which is not an illustration of the present subject. Numerous specimens of gypsum, both amorphous and crystalline, as nature gives it to us, will be found in the various departments; the resulting plaster of Paris—so called from the circumstance that it is found in great abundance in the neighbourhood of the French capital, being largely worked at Montmartre—forms also an article of exhibition; but to the various means which have been adopted to give hardness and durability to this material, so exceedingly valuable for procuring casts, we would particularly direct attention. Plaster of Paris casts, it is well known, are porous and absorbent, and hence the necessity of painting them to preserve their surface, and even this has proved exceedingly inefficient. Among the beautiful specimens of Art adorning the southern walls of the English division—which extend from the sculpture court immediately adjoining the transept to the western end—will be discovered several examples of processes by which the plaster of Paris is hardened to such an extent that a high polish can be given to its surface. In some cases where these cements have been employed, it has been found that the effect of them has been materially lowered by a constant efflorescence over the surface. This would appear to arise from the presence of soda, which it is well known is liable to efflorescence, and it is prevented by giving an acid rather than an alkaline reaction to the composition. The silicate of potash, formed by dissolving flint in caustic potash under pressure, has the property of cementing sand into a very solid stone: this preparation has also been employed for covering fresco-paintings; giving to them, by the application of this soluble glass, a very perfect impervious glazing by which they are protected from the influence of the atmosphere. Messrs. Ransom, of Ipswich, exhibit some specimens of their

siliceous artificial stone; but we desire to see the result of its combination with either the sulphate or carbonate of lime as imitating marble.

Artists will find in the metalliferous minerals, and in that section of the same class—chemical manufactures, most unfortunately somewhat too widely separated, one being on the floor and the other in the gallery—some very beautiful illustrations of the processes of preparing their pigments from the raw material. As illustrations, numerous specimens of cinnabar—sulphuret of mercury,—from Spain and California, will be found. It may be explained that this ore is vermilion in its native state, but it is usually prepared for artists by thoroughly blending sulphur and mercury together, and then exposing them to a moderately high temperature in close vessels. The French exhibitors of pigments have a choice display; many of the colours which they manufacture, from the extreme care with which every part of the process is conducted, being superior to those made in England: this particularly applies to their Mars colours and their lakes. Cobalt and smalts are well illustrated by Goodhall & Reeves, who display the Norwegian cobalt and nickel ores, and a beautiful series of smalts. The discovery of this metal is of very modern date: the ore being used long before the metal was separated. About the end of the fifteenth century the cobalt ore was found in large quantities in Bohemia. It was long thrown aside as useless; the miners had an aversion to it, as it gave them much useless labour, and from proving also prejudicial to their health, they gave it a name which was odious to them. The Germans called supposed evil spirits, hags and witches, *kobolt* or *kobel*, which is probably only another form of expressing *covalus* and *gobelinus*, both terms employed in the tenth and eleventh centuries to signify a phantom. Hence the Bohemian miners named this glistening ore which produced them no profit, but gave them on the contrary much annoyance, a *kobel*, and hence our modern term cobalt. As the manufacture of this colour, and its use in the arts of the potter and glass-maker, in addition to its use to the artist, involves much scientific skill, a brief space may be afforded to its history.

Christopher Schurer, a glass-maker at Platten, in Bohemia, being at Schneeberg, collected some fine pieces of cobalt ochre. He tried them in his furnace, and finding that they melted, he mixed some of it with his glass, and obtained a beautiful blue colour. For a long time he prepared a smalt, a cobalt glass, ground into a fine powder, for the use of the potters only; but the use of it rapidly spread, and, eventually, it became greatly in request in Holland. Some artists in coloured glass windows, repaired to Nendeck, in order that they might learn the process of preparing this new colour; they persuaded Schurer to remove to Magdeburgh, where he also made the same material. At this period, the colour was worth seven dollars and a-half per hundred-weight, and in Holland from fifty to sixty florins. Eight colour-mills for grinding smalt, which was procured in a roasted state from Schneeberg, were soon constructed in Holland. The manufacture of cobalt blue, was extended over many parts of Europe, and our Industrial Exhibition affords us the means of comparing the smalts of Saxony, of Norway, and of other districts. Some specimens from Cornwall, from Cumberland, and, we believe, from Cheshire, show the extent to which this mineral is produced in this country.

Smalts are combinations of silica and oxide of cobalt, and cobalt blue is a compound of the same oxide with alumina.

Prussian blue is another pigment upon which a large amount of science has been expended, and the result has been the production of most beautiful colours, and the formation of a soluble, as well as the old insoluble Prussian blue.

Our chemists have furnished the Exhibition with some magnificent specimens of a yellow salt—the result of a combination of the nitrogen and carbon obtained from animal matter; the compound being *cyanogen* with potash. This is called the ferro-prussiate of potash, and it is of the utmost importance for dying various shades of blue. If this salt is added to sulphate of iron, Prussian blue is precipitated—its colour gradually improving by the absorption of oxygen from the air. This being the insoluble Prussian blue. If, however, as the Rev. Mr. Reade has shown, we combine the per-oxide of iron with a solution of this salt, a Prussian blue is formed, which is soluble in water, and of which an ink is prepared; this process, and others analogous to it, has been patented by the discoverer, who exhibits the results of his experiments.

In commencing with a hasty outline of this Exhibition, we have purposely confined our attention to leading features which go to show that the Exhibition *is* what Prince Albert stated it *should* be, "a true test and a living picture of the point of development at which the whole of mankind has arrived in the great task, and a new starting-point from which all nations will be able to direct their further exertions." Recurring back to another passage in the same address, we feel how entirely the result conforms to the design. "The products of all quarters of the globe, are placed at our disposal, and we have only to choose which is the best and cheapest for our purposes, and the powers of production are entrusted to the stimulus of competition and capital. So man is approaching a more complete fulfilment of that great and sacred mission which he has to perform in this world. His reason being created after the image of God, he has to use it to discover the laws by which the Almighty governs his creation, and, by making these laws his standard of action, to conquer nature to his use — himself a divine instrument. Science discovers these laws of power, and motion, and transformation; Industry applies them to the raw matter, which the earth yields us in abundance, but which becomes valuable only by knowledge; and teaches us the immutable laws of beauty and symmetry, and gives to our productions forms in accordance with them."

In the production of the precious metals there are some peculiar processes well deserving of attention. Silver, gold, and platinum are only obtained in a state fitted for man's use by very elegant processes, involving a profound knowledge of chemistry and of physics.

Nearly all our silver is found in combination with ores of lead, principally the sulphuret, and known as argentiferous galena. Some of these ores contain as much as 60 ounces of silver to the ton of ore, whereas others do not give more than from 6 to 10 ounces from the same quantity. The process of separation was originally a very tedious and wasteful one. The lead being reduced to a metallic state, still holding the silver mixed with it, was remelted in a reverberatory furnace, and kept for a long period in a melted state, a strong current of air being made to play constantly over the surface, which is kept disturbed until all the lead is oxidised, converted into litharge or red lead, the silver being left at the bottom of the furnace, silver being less easily oxidisable than lead.

Another process was patented some years since by Mr. Pattinson, by which the process of separation is greatly facilitated, and in the Exhibition we have the Duke of Buccleuch, Mr. Sopwith, and Mr. Pattinson, himself, giving exemplifications of the method adopted, and the results. These commence with samples of the lead ore as taken from the mine, and end with cakes of silver, weighing from 8000 to 10,000 ounces.

The process is founded on the fact that, in slow cooling, the lead crystallises, or becomes coherent much sooner than silver does; consequently many tons of the melted metal being placed in large iron pots, is kept at a temperature but just sufficient to maintain it in a semi-pasty state. Men are now employed with rakes and strainers to collect and separate, as they form, the small crystals of lead, and these are found to be entirely free from silver. This being carried on for some time, the metal left at the bottom of the pot is lead, excessively rich in silver. The whole of the lead might be thus separated from the silver; but the result of practice has shown that it is more economical to remove the last portion of lead by oxidation. The beautiful purity of the masses of silver exhibited, will show the perfection of Mr. Pattinson's method, and we have only to pass into some of the other departments and examine the beautiful works of Art in silver, to learn how very completely man has here achieved a victory, and moulded nature to his will.

In the small but valuable case exhibited by Messrs. Johnson and Mathey, we have very complete illustrations of the processes

discovered by Dr. Wollaston, of separating platinum from the metals with which it is combined, and reducing it to the metallic form. This is one of those very curious and unique processes by which a metal, which will not fuse in the highest temperature of our ordinary furnaces, is brought into metallic coherence by mechanical force acting in conjunction with an elevated temperature. Mr. Matthison of the Royal Mint refinery, also illustrates the processes of refining employed in his establishment:—processes so delicate that one ten-thousandth part of gold can be separated with facility.

The Exhibition is a reflex of the book of Nature, as translated into human language, and to be made beneficial it must be carefully studied. Having rapidly turned over a few of its pages illustrating raw material and produce, we shall, if we proceed to finished manufacture, find a most abundant study, proving most completely that Manufacture cannot advance a step without the aid of her hand-maiden—Science; and that Art is nearly as dependent for the means of completing and multiplying her works.

The porcelain manufacture, to which we have already alluded, and to which we shall again return, exhibits the degree of perfection to which a material, the discovery of the geologist, has been brought. It is but a few years since Mr. Cookworthy, of Plymouth, experimented on the Cornish clay, and then established his small china-works at Plymouth, which were subsequently removed to Worcester. From this beginning the advance has been most rapid, and a survey of the contributions from the Potteries, glancing back occasionally to Class I. with its illustrations of the raw material, will satisfactorily prove the energy of our manufacturers when once set upon the right track.

In our woven and felted materials, and in the illustrations of the processes to which the raw material is subjected, and in the exhibition of the machines by which the finished fabric is produced, we have a yet more remarkable illustration of the power of human intelligence.

Leaving the consideration of the vegetable and animal products to abler hands, we would very briefly intimate the wonders of the steam-engine, by which the coarse blanket, or the most costly silk, is produced. The impulsive force of steam is as old as Hero of Alexandria, but the world waited for Watt to develope its powers. Men had done before his time, what men are doing now, in relation to other physical forces; they had gone empirically to work, they had speculated without experiment, and they constructed machines on the strength of their speculations. These, like the electro-magnetic engines, and the electric light of our own day, failed; as to apply the great forces which nature employs, without first learning how nature employs them, will always fail.

The pseudo-magician destroyed by the spirits he has evoked but knows not how to control, is a picture of the inventor, who builds his invention on a system of blind guesses.

Watt observed the laws of expansion in steam, determined the force exerted at different temperatures, and thus discovered the secret of controlling the giant in his power. That force which is sufficient to lift the most ponderous weight above the highest towers, is also applied to weave the silk gauze for the neck of beauty, without the risk of fracture to the most attenuated thread.

The dyes of some of the beautiful fabrics before us must receive some special examination. Many of the combinations of colours are new, and some of the results are exceedingly pleasing. In dyed and in printed goods we have a very great variety, and we are convinced, that the care and skill which has been devoted to the object of producing colours, which should bear comparison with the best works of the Continent, has resulted in the production of colours, and combinations, which are highly creditable to English science, and to British taste.

The Foreign Exhibitors' contributions are most numerous, and we shall return to the consideration of a great number of the articles which they exhibit.

Prussian Pottery and Metallurgy in particular will claim large notice, and the numerous articles of taste which come within the extensive compartments of France, show equally the attention of our French neighbours to the science of manufacture; but Russia and Sweden, Holland and Belgium, Italy and Spain, have examples of human industry, which may be studied with profit. America charters a ship of war with the trophies of peace, and from the abundance of the stores, both natural, and such as her artisans have transformed, which are presented to the "World's Fair," as our brothers of the West delight to call it, many subjects of great interest at once strike us, which must form subjects of separate consideration in this Essay. From the Brazils and Chili, to the Canadas, and even further North than these, Hyde Park has received examples of mineral, vegetable and animal produce. Many of them still waiting for the exercise of man's industry, to develope their probably high value.

From South Australia the mineral specimens are very remarkable. The native copper from the Burra-Burra mines, and the beautiful malachites now so extensively used for ornamental purposes, rivalling the long famed malachites of Russia; and the other specimens of the green and blue carbonates of copper, this last in a state of purity and beauty, which at once fits it for a pigment, claim very particular notice. The contributions from the East would of themselves form subjects for a most instructive volume, but we hope to do some small justice to a section of them by devoting to them an especial examination.

It is not now desirable to do more than direct attention towards those points of interest which are illustrative of the position we maintain, and which, in the future pages of this Essay, it is our intention to explain, *seriatim*. On all sides new features are rapidly being developed—the chrysalis state is nearly over, and the bright creation working its beautiful form forth into the sunshine, appears to be a full realisation of the most sanguine hopes of those who nursed the embryo.

Of the examples of the direct application of the physical powers to the purposes of use and ornament, we have some most interesting specimens. Electricity performing its wonderful work of decomposing and recomposing has, in the processes of the electrotype, and in the operations of electro-plating, been rendered familiar to the public. Seeing the beautiful productions of the Messrs. Elkington—their electrotype copies from the antique—preserving all the vigour and the high perfection of those beautiful exponents of the Greek and Roman Art, we have been disposed to think the process could not be extended beyond this point of excellence. Nor, indeed, do we conceive that, in this direction, there is much room for improvement. We have, however, here some beautiful examples of the applicability of the galvano-plastic Art, as our Continental friends delight to call it, to the production of large works, many of them very remarkable examples of modelling. But there are smaller applications of the electro-chemical deposit which promise to open up new branches of Art: these are the productions of British and Continental manufacturers and artists, and from an examination of them we shall exhibit satisfactory proof—that much may yet be done in ornamental Art, by the agency of the electrical elements, at a comparatively small cost, which could not, by any of the old processes, be obtained, except at an enormous expenditure of time, and, consequently, of money. Desiring to sketch out, in the first instance, the strong features of the scientific value of this great industrial gathering, another very remarkable exemplification is found in the numerous specimens of the daguerreotype, the calotype, and other photographic processes which are assembled here, from our own artists, and those of the old Continent and of America. In these we have evidences of the advantages arising from the study of abstract science; and there are yet other examples no less striking, which remain to be examined, and popularly illustrated.

In returning to the subject, we already feel ourselves like Medora, when gathering flowers for Conrad; perplexed amid the immense variety; and discover, we must adopt that lady's plan, of guessing at the fairest. We hope, however, that without much difficulty, a tolerably complete examination of the SCIENCE OF THE EXHIBITION may be instituted, which shall not be valueless, as the contribution of one who desires only to be an interpreter of facts.

## PART II.

THE civilisation of the world has advanced to a certain point which is marked by the triumphs man has achieved over nature and the applications, to use and ornaments, of the crude material which he derives from their native source. The Great Exhibition stands a striking record of all that the world has done—it marks the point to which mankind has arrived—and indicates what he has yet to subdue.

The accumulated thoughts of thousands of years are expressed in this gathering. No truth—being born unto man—is ever suffered to perish; it may be hidden for a season, but like the seed buried in the soil, it gathers strength and eventually springs forth all vitality upon the world. All noble growths are slow, and those things which are now common to us in their perfection, it should be remembered, required ages to mature them—and the efforts of thought of many generations. For example: how long a time has passed away since the fusion of a siliceous sand and an alkali led to the discovery of glass! Yet all that time has been required by man to produce those beautiful examples which we see in the crystal fountain, so charmingly marking the centre of the Industrial Palace of Glass, and in the lenses arranged for the humane purpose of indicating through the long nights the dangers of a lee shore. Such is also shown to be the case in the processes of metallurgy, and in metal manufacture. The ancients knew but few of the metals, which we now employ; copper and tin and iron and lead, with silver and gold, appear to have been all with which they were acquainted. Zinc is found in the antique brasses, but metallic zinc was quite unknown until about the middle of the last century: the ancient brasses being made by combining copper with calamine—an ore of zinc regarded by all as an earth—but it was not until 1735 that Brandt separated the metal.

Albertus Magnus thought iron an ingredient of zinc ore—Paracelsus called calamine a spurious son of copper—Lemery held it to be a kind of bismuth—Glauber conceived it to be an immature solar sulphur—Homberg said it was a mixture of tin and iron—Kunckel declared it to be a coagulated mercury—and Schluter believed it to be tin made brittle by sulphur.

Yet now we employ the metal zinc for a great variety of useful and ornamental purposes, and we use it for multiplying works of high Art. Of this application the Amazon of Kiss, and Baily's Eve are fine examples; and the colossal statue of Her Majesty, by the Ville Montagne Company, shows the applicability of this metal to large works.

It appears important in considering the scientific value of the Exhibition to indicate, in the first place, the examples which it contains of the raw material; and secondly to describe the more important applications of science in the processes to which it is subjected under the transforming hand of man. Attention is confined to the Mineral world. Professor Edward Forbes having undertaken the task of describing the value of the Vegetable productions here displayed.

Class I.—is devoted to the earthy and metalliferous minerals of the United Kingdom. As we have to consider those only which are of industrial value, we omit from our consideration such as are merely curious. Building and road-stones are exhibited in considerable quantities—the granites of Cornwall and of Scotland—the serpentines of the Lizard and of Ireland—the limestones of Plymouth and of Derbyshire, and many other of our lithological treasures are here accumulated. If from this section we pass into a compartment on the north side of the nave, those stones will be seen in their manufactured condition. The red and green serpentine is wrought into vases—candelabra—obelisks and tables—granites and porphyries are chiselled into chimneypieces, and many other articles for ornament; and on the outside of the building, on the west end, stands a beautiful Ionic column, the tall shaft of which is a single stone procured from the Cheesewring granite quarries near Liskeard, in Cornwall. Other examples of the same durable stone will be seen near this. The works in Derbyshire marbles are of the most beautiful description, and numerous specimens of manufactured slate will, we are certain, be much admired. The science of this may not be, at the first glance, apparent; but a moment's reference to the beautifully coloured Geological Map which hangs on the south wall, will show how Science aids in tracing out the localities within which certain rocks are found, and thus ministers directly to the economical uses of mankind.

In connection with these, the various kinds of clay employed in our potteries are exhibited, and in most cases samples of the pottery produced from them. The clays are, in all cases, the result of the decomposition of the older rocks, and in chemical composition are,—variable quantities of alumina, silica and lime—with an alkali in small proportions. The varieties of sands employed in glass-making are instructive—some are from Lynn, in Norfolk, and some from the Isle of Wight,—each glass-maker usually regarding one variety as superior to another. In all cases it must be remembered the sand employed is purely siliceous; and it is in the process of glass-making always combined with an alkali and some metallic oxides, such as the oxide of manganese, or lead.

In the department devoted to the glass manufacture will be found examples of all the materials which are employed in the process. In addition to the sands already named, we find a very beautiful sand sent from the Wenham Lake, and by its side are some specimens of glass made from it. These examples are remarkable for the purity of their colour, and their extreme transparency. There are other sands from Aylesbury and from Ireland. Here are also collected the various alkalies which are employed, and specimens of red lead and oxide of manganese which are so largely employed in all the finer kinds of modern glass.

Simply to fuse sand and an alkali produces the common kinds of glass; the combination with lead produces that brilliancy which is the peculiar feature of flint-glass. The black oxide of manganese is employed to prevent the peroxidisation of any iron which may be present in the materials employed, but it has the peculiar property, if used in any quantity, of changing, under the influence of light, to a fine pink colour; hence great care is necessary in employing this remarkable agent.

Plumbago, or graphite, has for the artist a peculiar interest; the largest quantity is obtained in this country from the Borrowdale mine in Cumberland, in which mine it occurs in masses of varied and most uncertain size. The value of this black lead, which is of a very fine quality, is great; and from this mine alone about £5000 or £6000 worth is sold annually. It is a curious circumstance in connexion with this that the discoveries of plumbago have been made at somewhat wide intervals, but the market has been regularly supplied—the proprietors refusing to sell more than a certain quantity annually. Plumbago must be regarded as carbon in a peculiar condition, and as being in all chemical characters identical with the Koh-i-Noor Diamond, which glistens so brilliantly in its safety cage at the commencement of the nave proceeding eastward. Charcoal is readily combustible; graphite is so incombustible that it is employed for making crucibles which will stand the highest temperatures of our furnaces, and the diamond can only be burnt by procuring the most exalted artificial temperatures. The two former are dense black opaque bodies—the last is perfectly transparent, refracting light in a remarkable manner, yet science has demonstrated that this is due to a change in molecular arrangement merely. We have other examples of similar phenomena, but none of them are so striking as the allotropism, as this peculiar state has been called by Berzelius, of charcoal, plumbago and the diamond.

Our mineral fuel may be regarded as one—perhaps the greatest source of our national prosperity. Every coal-field in the country presents an accumulated mass of human industry; and associated with the coal formations we find almost every variety of process carried on, which requires the use of coal in any considerable quantities. The formation of coal may be studied from the examples here exhibited, in many cases with the associated fossils and the rocky strata.

It is most satisfactorily shown, that coal is of vegetable origin. Certain fern-like trees grew luxuriantly upon large swamps. For ages, perhaps, they grew and decayed upon the same spot, forming thus a large accumulation of carbonaceous

matter. A geological change occasioned this mass to be covered with water, and in the course of time a sandy bed was deposited, which again rose above the water, and then a new vegetation commenced, to undergo the same process. Thus bed after bed of coal was formed, by a series of oscillations, at irregular periods, of land and water. The peat products present to us some such conditions as those which may be supposed to have prevailed in the formation of coal. Peat is, however, formed from the *sphagnum*, or peat-moss; whereas coal is due to the decomposition of *sigillaria*, and other allied plants, which assumed a character much resembling that of the vegetation of the tropical deltas of the present day.

Those who may desire to learn something of the forms of organic life which existed during the formation of the coal, will here find the means of acquiring that knowledge. Here they may learn to correct a popular error—originating in the first place in the speculations of an eminent geologist. The theoretical views of Brongniart were that the coal-plants were designed for the purpose of removing from the atmosphere that excess of carbonic acid, which he supposed to exist at the carboniferous period, and which rendered the earth unfit for air-breathing animals. A popular and poetical writer has but recently given additional strength to this speculation, by his eloquent description of the fern-forests existing in the full luxuriance of vegetation, but without the stir and animation of animal existence. Geological science has proved the incorrectness of this. Animal life existed long before that geological period, distinguished as the carboniferous. These ancient forests were probably filled with insect life, the remains of them having been discovered; and the vestiges of a huge frog-like animal prove the incorrectness of this theory. Every fact in physics—and there are many showing the mutual dependence of the Animal and the Vegetable Kingdoms on each other—tends to prove the impossibility of one form of organic life existing without the other, under the present physical constitution of creation.

Iron ores, as associated in nature with coal—all the argillaceous, or clay-ironstones, being found in the coal-fields of Great Britain,—are very properly associated with the coal in the arrangements adopted.

The gross annual production of iron in Great Britain is now upwards of 2,250,000 tons. South Wales furnishes 700,000 tons, and South Staffordshire rather more than 600,000 tons. Scotland producing about the same quantity.

In addition to the iron-stone beds of the coal measures, the mountain limestone series of Lancashire, Cumberland, Durham, Derbyshire, Somersetshire, furnish beds and veins of hæmatites; and the older rocks of Devonshire and Cornwall contain many important beds of black hæmatite, and magnetic iron ore. All these varieties are here well arranged, and may be studied with advantage. The most curious are, perhaps, the iron-stone formations from the green sands of Sussex. At one period this was the principal source from which we derived iron in this country; but the forests becoming exhausted, the iron-workings of Sussex were abandoned. It is now, however, probable that the railroads will again open up this unworked field, which may at no distant date furnish the iron trade with additional supplies.

Many of the exhibitors of iron ores have associated with them examples of the iron manufactured from them; thus we are enabled to judge of the general character of the metal produced from any given variety of iron. There can be no doubt but the chemical constitution of the iron ore materially influences the physical character of the metal; it therefore becomes very important that the chemical analyses of each variety should be afforded.

The processes of reducing the ores of iron to a metallic state involve many very peculiar chemical changes, particularly under the improved processes, which our own iron-masters have adopted. The ores of iron are either oxides of iron, or carbonates of the oxide; and the difficulties of the metallurgical processes rest in the eagerness with which the oxygen and the carbon are retained by the metal. It would occupy too large a portion of this essay to describe the processes of iron-smelting. Good illustrations of the conditions under which iron is found, and of the mode of reduction, are afforded in one group by the Ebbw-vale Company, who exhibit a model of this important mineral district, another, of their blast furnaces, and of the numerous arrangements required to secure a successful result. Manufactured iron of various kinds have a place on the adjoining counters, so that passing from the collection of all the iron ores of the United Kingdom, as brought together by Mr. S. Blackwell, of Dudley, to the models just alluded to, and onward to the samples of manufactured iron shown by the Messrs. Birds and others—a very complete view will be obtained of this most important branch of British industry. Mr. Morries Stirling has introduced some novelties in iron manufacture. He alloys this metal with lead and tin, and arsenic, and many of the results obtained are stated to be in the highest degree favourable. Several other alloys introduced by the same patentee exhibit certain peculiarities, which, whatever may be their merits in a commercial point of view, go to prove that very perfect combinations of metals may be obtained. By alloying iron in this way, bells have been produced at a considerably less cost than bell-metal, which is a compound of copper, tin and zinc, in varying proportions. One very large bell placed in the nave is certainly exceedingly musical—its full, deep tone occupying the whole space west of the transept, when it is set in vibration. This is a point of much interest. Iron bells have been occasionally employed, but never very successfully, the chief objection to them being the want of a pleasing tone in them. That a small quantity of another metal added to iron should effect so great a difference is not a little remarkable, and it proves that a very slight cause alters the order of molecular arrangement.

The fine iron castings of Berlin have been long celebrated throughout Europe; and their extreme sharpness has been thought to depend upon some peculiar condition of the bog-iron ore which is usually employed in Prussia. Within the Zolverein department, will be found good exemplifications of all the ores of iron employed in the German states, the iron manufactured from them, and examples of the perfection to which iron-casting has been carried. We think an examination of the Coalbrook-dale ornamental rustic dome, and the other iron castings which they exhibit, will show that British manufacturers can produce ornamental works in iron, which are in no respect inferior to those for which some places on the Continent have been famed. It would not, therefore, appear that the supposed superiority was due to any chemical difference, since we find that careful manipulation alone is capable of producing works of equal excellence.

The opportunity now afforded of examining the various iron ores of the world, is, in itself, a proof of the value of the Exhibition. The United States, Canada, and Nova Scotia, are large exhibitors. Trinidad sends her magnetic iron from the Maraccas Valley, and hæmatite from Gaspari Island. New Zealand contributes a rich iron sand; and Tasmania, also, shows the varieties of this valuable ore, which that interesting colony produces. The continental kingdoms have seen the importance of collecting their native stores; and the iron ores of Sicily, of the Italian peninsula, of Spain, of Austria, Germany, Russia, Sweden, Belgium, Holland, and France, instruct us in the various characters of the different formations. That chemist who would collect specimens of each variety, and subject them to a careful analytical examination, particularly with a view of determining minute differences in the constituents, would be performing a work of the utmost value to his country. Numerous specimens of sheet-iron are exhibited; but even the finest varieties of English iron in sheets have not that uniformity of surface, that evenness of texture (if the expression may be allowed), which the Russian sheet-iron possesses. We heard an iron-master say that in comparison with English iron, the Russian possessed the fineness, flexibility, and surface of India-rubber.

In pursuing our scientific examination of the Great Exhibition, steel naturally occupies the next place to iron. Sheffield, with her cutlers' trophy, and the fine display of almost every kind of steel manufacture, may be regarded as the exemplar of this branch of English industry. From all parts of the world we find examples of steel weapons. The showy arms of the chiefs of the tribes of India, the swords of the Africans, and the scimitars of the Turks, the true Toledos, and the beau-

tiful blades of Damascus, all show the attention which man has given to the production of the implements of war. The superior temper of many of these swords appears to be due to the circumstance that the steel is manufactured in comparatively small quantities, from iron obtained directly from magnetic iron ore, which variety we only find in two localities in this country, and, even in these, in exceedingly small quantities.

Steel, it is tolerably well known, is iron combined with a small quantity of carbon. The mode in which this is effected is, usually, by a process called *cementation*. Bars of selected iron are stratified in a furnace with charcoal, and the whole maintained at a high temperature for some time. The chemical or physical changes which take place are imperfectly understood; but the association of a small quantity of carbon with the iron, in the process, is certain. In some instances, steel is made at once in the furnace, by smelting it with charcoal; and to the circumstance that most of the iron produced in Russia and Sweden is smelted with wood, has been referred, with some degree of probability, the superior character of the iron of those countries.

The mines of Danemora, in Sweden, so renowned for yielding the finest iron in the world, the greatest part of which is sent to this country, were discovered in 1488; since which time they have been constantly worked. The richest ore raised from these mines contains 70 per cent. of iron, and the poorest 30 per cent.; the quantity raised is about 12,000 tons annually, which produce about 4000 tons of bar iron. These are rather quarries than mines, being worked open to the day. They sink pits, which form so many gulphs, into which the miners descend in baskets; in these they also send up the ore produced. The ore is only worked in the summer months, and is laid out in heaps and divided in the winter months, from November to March, when it can be conveyed in sledges. About 300 persons are employed in mining and transporting the ore, and as many more at the forges belonging to the proprietors.

In the Sheffield department will be found an instructive series of models, showing the mode adopted for preparing and working steel.

We pass from iron to some of the other metals. Cornwall exhibits the various forms in which tin is found in that county; and Bohemia, in which country tin mines have been worked from a very remote antiquity, exhibits that metal; and the islands of the Indian Archipelago have forwarded specimens of this useful mineral. Associated with the Cornish produce, a model of a furnace, for smelting the ores of tin, is shown; and by a short study of this, a very perfect idea of the easy process by which this ore is reduced, may be obtained. Tin has been worked in Cornwall from the earliest periods. That the Phœnicians traded with Cornwall for this metal appears certain; and, from time to time, indications of the old workings are discovered. There is exhibited a specimen of a very ancient block of tin, found in ploughing a field; these blocks are usually called "Jew's tin;" and, from time to time, many of them have been discovered, and often associated with the furnaces in which the ores were smelted. These remains prove the early period at which the tin-mines of Cornwall were worked; the probability being that the ancient Britons were taught mining by the merchants of Phœnicia.

One of the valuable applications of chemical science has now to be considered. Mr. Oxland exhibits a case containing illustrations of tin ore containing wolfram, and this substance separated from it. Wolfram is a tungstate of iron, and, when combined with the tin, it is of so deteriorating a nature, that the market price of such tin is very low. It is a very intractable substance, not attacked by any acids; and although pure tungsten has been prepared, it is very unusual to see it in anything like a coherent form. Mr. Oxland's process for its removal from the tin consists in roasting the impure tin ore with soda, the result of which is the formation of a tungstate of soda, which is dissolved out, leaving the tin pure. The tungstate of soda being treated with an acid, the oxide of tungsten is separated; and this is likely to be extensively employed as a mordant base for some of the processes of calico printing.

In the Chemical Department, Mr. Young exhibits some remarkable crystals of stannate of soda, formed by combining the tin directly with the alkali; and this preparation is also largely employed in fixing scarlet and other colours.

Copper ores form a very extensive and important section of the British and Foreign departments of the Exhibition. The Redruth Committee have exhibited some remarkably fine masses of the ordinary yellow ore of the kingdom;—the double sulphuret of copper and iron—and also some beautiful examples of the grey sulphuret. The native copper from the serpentine rocks, near the Lizard, is exhibited in pieces which rival the enormous lumps obtained from Lake Superior. We observed that three specimens—one from the Lizard, Cornwall, another from the trap rocks, near Glasgow, and an American mass—are placed together, to show the peculiarities of those remarkable mineral formations.

The process of copper-smelting has been well illustrated by the Swansea Committee; all the copper produced in this country, and all that is imported, being smelted at that town. Messrs. Bankart and Sons exhibit their new process, in which, by roasting, the ore is converted into a soluble sulphuret; this is dissolved, and the copper precipitated by throwing iron into the solution. Mr. Longmaid, another exhibitor, adopts, in the process which he here illustrates, the principle of roasting the ore with common salt, by which he obtains a sulphate of soda: any silver which may accompany the ore is converted into a muriate, and the copper is rendered soluble. It is stated that this process, which is now being tested by practice, is capable of separating exceedingly small portions of silver from the ores; and it thus renders available a substance which has hitherto, unless the combined silver was in considerable quantities, been wasted. Science, in this manner, goes on ministering; thought is for ever exerted on means for improving our Arts and Manufactures, and the reward is certain to those who advance to the work with that preliminary knowledge of physics and chemistry which should form a portion of all practical education. The mineralogist will be delighted to trace from table to table, in the collection, fine examples of the ores of his own country, of the Colonies, and those of other States. The Australian colonies are, as might have been expected, large exhibitors of copper ore, the Burra Burra Mines, near Adelaide, in particular, showing some of the finest examples of carbonates and oxides of copper ever seen. These mines are exceedingly curious, both in the character of the ore raised, in the conditions under which it occurs, and it is singular in the history of mining. In 1845, from indications which were considered favourable, this mine was started by a few adventurers in Adelaide; and since that time the following quantities of ore have been raised:—

| | Tons. |
|---|---|
| 1846 | 6,359 |
| 1847 | 10,794 |
| 1848 | 12,791 |
| 1849 | 7,789 |
| 1850 | 18,692 |
| | 52,428 |

tons of copper ore in five years, the market value of this being 738,108*l*. The Canadians send to us many examples of their copper ores. It appears, however, from the reports of Mr. Logan, the government geological surveyor, who has been a most indefatigable investigator, that the mineral deposits of all kinds are most extensive. The Canadian Collection, which is due principally to the exertions of this geologist—show gold and silver, iron, copper, and lead—human industry alone is wanting to develope fully the native wealth of this interesting country. Science has been working over her plains, and through her forests, with zeal, and numerous most valuable discoveries have rewarded the geologist. The miner and the metallurgist should follow and profit by the discoveries, the examples of which are laid before the world for the first time in the Exhibition.

Tin and copper—Bronze forms a valuable alloy which was employed at a very early period. The celts of the ancient inhabitants of these islands, and the swords of the Romans, were made of bronze: we have substituted steel for all the purposes to which they applied it, and have allotted this metal chiefly to ornamental purposes.

Several very fine examples of bronze castings may be examined in the British and Foreign departments. The bronzes of the Coalbrook-dale Company may fairly compete with those of Austria and France, and they stand a fair comparison with those beautiful productions for which Munich has been so long celebrated. The George and Libusa are examples of fine bronze castings, but these are not equal to the Lion which stands untouched by any tool since it was removed from its sandy mould in which it was cast. We would dwell on many of the exquisite works in bronze with pleasure, but it would lead us from our subject, and take us into the domain of art, when our object is only to show how far science has aided in giving permanence to its high creations. One bronze casting of a group of flowers, in an ornamental stand, stated to be cast into moulds formed by the flowers themselves is very remarkable. The producer is Clement Papi, of Florence. It would appear to be the result of some such process as Chantrey recommended, which was to take any delicate branch with its leaves, and, having lightly suspended it in a box, to pour in very liquid plaster of Paris. When this—which would find its way into every part—was perfectly set, the mass was exposed to a heat sufficient to char the vegetable matter, without in any way altering the mould. The ashes being shaken out, the metal was poured in, and then an exact *fac simile* of the object was obtained. Many other plans may be devised, but this is recommended as a practical one.

We are enabled however by the processes of electrotype deposit to produce, very easily, results which might be rendered very far superior to this. As one of the most important exemplifications of the useful applications of science, the electrotype claims particular attention. The source of power being the voltaic battery, it is necessary to examine in the first place the extent to which this variety of apparatus is exhibited. The ordinary forms of battery are all shown. Smee's battery is presented under various modifications—from the common laboratory one, to a beautiful battery by Messrs. Horne and Thornthwaite, which is really too elegant for use. The advantage of Smee's battery is, that one fluid alone is employed. The plates are silver covered with platinum, in a state of very fine division, and zinc; by the action of the sulphuric acid the zinc is oxidised, and sulphate of oxide of zinc is formed; by the chemical excitement, electricity is disturbed, and the platinised silver plate, from which hydrogen is freely evolved, becomes the collector, as it were, of this subtile agent. According to the intensity of chemical action, so is the amount of voltaic electricity developed; hence, in any battery arrangement, if we secure the first condition, we obtain a greatly increased action. This is exemplified in Grove's batteries, also exhibited amongst the philosophical instruments. In Grove's battery two fluids and two metals are employed; the latter are platinum and amalgamated zinc, the former dilute sulphuric acid and strong nitric acid. A porous cell is placed into one of glass or glazed earthenware, a cylinder or plate of amalgamated zinc is placed in dilute sulphuric acid in the outer cell, and platina in strong nitric acid in the inner one. Here we have the chemical action of the acid on the zinc, and the action of the platinum on the nitric acid, which is rapidly decomposed. The result is the continuation of the excitement, and the development of a largely increased amount of electric force. In many respects similar to Grove's battery, we have also the carbon battery, introduced by Bunsen, and much employed on the continent. In these the carbon supplies the place of the platinum, and in all respects the form of action in the cells is the same. Daniell's battery is also exhibited: this, it will be remembered, is remarkable for the constancy of its action, and it is important as having led to the discovery of the electrotype. It, like Grove's, consists of two cells; in that one which contains the copper-plate, a strong solution of sulphate of copper is put, and in the other diluted sulphuric acid. The zinc, as in the other examples, is oxidised, and for every equivalent of zinc dissolved, an equivalent of copper is deposited from the cupreous solution. There are several other forms of battery modified to meet the requirements of the electric telegraph; in these the object is duration of power and permanence of action. This is secured by the employment of sand in some, and by the additional security of a system of percolation in others, by which the exhausted acid is removed from the battery. The tin and iron batteries may be ingenious, but they do not appear to offer any advantages over those we already possess. Since any two bodies, upon which the chemical action is different, may be employed to form a voltaic pair, it is evident that a great variety of batteries might be constructed, but to improve those we already possess is of more importance. The great disadvantage under which we labour in our voltaic arrangements, arises from the loss of electricity as it passes from a solid to a fluid medium, or from a fluid to a solid one. Nearly as much electricity is developed from a single pair of plates, as from a dozen; but the eleven are required to urge it to a higher intensity, to develope it with more force.

Electro-Metallurgy, or the electrotype, receives its best illustrations from the hands of Messrs. Elkington, who exhibit some choice productions of art and art-manufacture.

The principle upon which the electrotype is based has been already intimated in our remarks on Daniell's battery, but it will be well to consider it a little more closely. Under any form of battery the conditions are these:—We produce or develope electricity in the battery by chemical excitement, and according to the quantity of matter which changes form within the cells, is the quantity of electricity set free, and if by wires this is conveyed to another cell, we discover that the operation of the force is such, that as much metal is deposited, as is equal, in chemical relation, to that dissolved in the battery. We have therefore only to form a surface which shall equally diffuse the electricity, to produce a uniform deposit. We may get the copper, for example, to collect in a mass around the end of a wire, or by presenting sufficient surface, diffuse over a large space, and form a very attenuated film. In copying of statues the most satisfactory mode of proceeding is to form a mould of either gutta percha, or in the elastic compound of glue and treacle; then to well cover it on the inside with plumbago, pure black lead: this forms a good surface for diffusing the deposit, and we obtain, if proper care has been taken, a perfect copy of the original. Engraved plates may be thus multiplied, the first copy from the original plate would have a raised impression, but any copy taken from this one in relief would be a *fac-simile* of the original. The ordnance maps, suspended at the western end of the building, and the geological maps against the southern wall, are mostly printed from electrotype plates. Many of the ornamental blocks employed in the works of the Messrs. De la Rue, have had no less than 3,000,000 impressions taken from them, and they show but slight indications of wear. These are all produced by electrotype deposit.

Electro-gilding and plating are most important applications of this beautiful process, of which numerous illustrations are afforded. The most remarkable being those of Messrs. Elkington, particularly the examples forwarded to the Exhibition by her Majesty. The action is of a character precisely similar to that by which copper is deposited; but the solutions of gold and silver are more easily decomposed than those of copper, and hence less battery power is required to effect the revival of the metal. The solutions usually employed are formed by dissolving the oxides of gold and silver in the cyanide of potassium; other solutions may, however, be employed.

The applications of electricity to useful ends are numerously illustrated, and they solicit close attention from those who would learn what science is doing for manufacture. In proceeding with our examination of the other applications of this great power, we shall have to return to the consideration of the philosophy which has guided our experimentalists, and by attention to which, we can alone hope to attain to any extension of its economical value. We have subdued the elements of a thunder cloud to aid us in our metallurgical operations; to manufacture for us vessels of utility; and to decorate for us the choicest productions of artistic taste. These illustrations, as afforded by the Exhibition, advancing from the almost primitive mode of reducing tin, to the scientific one of gilding a richly chased vase, are of the most instructive character, to which each visitor may return again and again to find them suggestive of new trains of thought.

## PART III.

THE processes of the electrotype very naturally conducts to the consideration of that section of the Exhibition within which are exhibited an application of a still higher order of science. Electricity—that singularly subtile and diffusive power, which is perhaps, of all the physical agents, the most active in nature—is now chained and made to do the bidding of its subduer. The marvel of modern experimental science is, beyond all question, the Electric Telegraph, by which we are enabled to convey instantaneously our thoughts to the most distant point. The flight of Ariel is slow compared with the speed of this physical agent, which (the mechanical difficulties of placing the wires below the reach of the action of breakers, when crossing seas, being overcome,) would enable us to convey our desires round the world in an instant of time. Those who are unacquainted with the peculiarities of arrangement which lead to the effective production of this result will do well to study the instruments in the Exhibition of Industry by means of which telegraphic communication is now effected. It may not be regarded by our readers as out of place if we endeavour to render the mode by which electricity is generated and employed familiar. The relation between voltaic currents and magnetism must be understood. It is, therefore, necessary that this should be clearly but succinctly described. Voltaic currents are generated by chemical action. An acid, usually sulphuric, is made to act upon zinc plates, which are placed in juxtaposition with, and connected by, a wire to a copper plate. The electric action is dependent on the different chemical affinity of the liquid for the respective metals: it will dissolve the zinc, but not the copper. Water is decomposed during the action. *Hydrogen* makes its escape at the surface of the copper plate, and the *oxygen* combines with the zinc to form oxide of zinc. The law of action as established by the researches of Faraday is, that the quantity of electricity liberated is exactly equal to that which was necessary to hold together in their original states the substances undergoing chemical change. During this disturbance of the electrical equilibrium, a portion passes through the liquid to the copper plate, and back through the connecting band to the zinc plate. Howsoever great may be the length of the connecting wires between the plates, the disturbance is communicated along the whole length of the line. The difference between the result, when the distance is but a few inches, and when it is extended over many miles, is only lessened by the degree of resistance offered by the metallic wires to the propagation or onward movement of the disturbance. We speak of a current traversing the wires. Our language, here imperfectly applied, is often very incorrectly understood; an idea of something flowing is usually conveyed to the mind by this form of expression. This is not the case,—a motion is communicated to one point of the mass, which is transmitted to the other, or rather is sensible at that extremity. At the time of this electrical progression, the wire is magnetic,—that is, it will attract iron in the same manner as a magnet does. If we hang up a magnetic piece of iron, so that it swings parallel to, and over or under the wire, this iron is unmoved if an electric disturbance is not circulating; but the moment that the force moves, from connexion being made with a battery in action, the iron is swung round at right angles to the direction of the wire. When contact is broken, and no electricity is traversing, it returns to the line of the wire; connection being made, it is again deflected. Having a power of thus moving a magnetic needle at any distance from the battery, we obtain the means of giving signals and of conveying signs. For the purpose of increasing this effect, the wire is bent many times around a magnetic needle, so that the current passing frequently along the length of the helix produces an increased effect. In this manner the weakest disturbances are rendered sensible. Upon this principle the needle telegraphs are constructed. These needle arrangements are of several kinds; the great object being to obtain rapidity of deflection and freedom from oscillation. The compound needle is that which is most frequently employed, and it consists of a very thin ivory disc, which sustains several highly magnetised short needles, firmly secured to it. This compound arrangement is placed between the wires and the index-needle beyond them. It will be evident, upon considering the construction, that by such an arrangement, the index-needle must come to rest almost immediately after it has been moved. Another method for moving the index is to attract or repel the support placed upon its axis by means of an electro-magnet. When we coil around a piece of soft iron a quantity of copper wire covered with silk, and connect the ends of those wires with a voltaic battery, the iron becomes powerfully magnetic. The moment contact is broken the magnetism is destroyed; or, by reversing the direction of the current, the poles of the magnet are rapidly changed. Thus any series of attractive or repulsive influences can be obtained with much facility. Brett and Little's patent electric telegraph is of this order. The magnet is in the form of a ring or horse-shoe, and is suspended in the centre of the helices of copper wire, which are double, and of a circular form. This magnet is deflected either to the right hand or to the left, according to the direction of the current. The indicators are not magnets, but are moved by the agency of the magnets, by which a distinct and certain indication is insured. In the electric printing telegraphs, similar means are employed to effect the desired end of printing the intelligence communicated. In some, inked types are actually employed, and brought into contact with the paper by the force of an electro-magnet. In others, whenever connection is made, the electricity effects chemical decomposition. When it is interrupted, no change takes place. Thus any number or variety of marks can be impressed at any distance from the communicator with great rapidity. The chemical agents usually employed to produce the marks on the paper are the ferro-cyanide of potassium, which, being decomposed, gives rise to the prussiate of iron, and makes a deep blue impression; or the iodide of potassium and starch, which is white,—but by the battery action, iodide of starch, a very dark purple substance, is produced, so that the letters or signs are impressed in a dark colour. All that is here attempted is to give an outline of the processes adopted; with the modifications of these, and the details which are introduced for the purpose of facilitating communication, space prevents our dealing.

Bakewell's Electric Telegraph possesses the peculiarity of transmitting *fac-similes* of the hand-writing of correspondents, so that their signatures can be identified. This is so ingeniously effected, that we must endeavour to render the arrangements adopted intelligible. The transmitting and receiving instruments are of the same description. Trains of wheels moved by weights impart uniform motion to each; these are allowed to act, or are checked, by the action of electro-magnets, in connection with a voltaic battery. As the power is derived from the same source, the machinery, at whatever distance the two arrangements may be from each other, is equally affected; the movement of the wheels and weights being isochronous. On each instrument is a metal cylinder, and over each cylinder metal styles, which press lightly on the cylinders from end to end. One of the poles of the voltaic battery is connected with the cylinders of the instruments, and the other with the styles. Thus those two systems of arrangement are always in precisely the same electrical condition; this being clearly understood, the following mode of electro-printing, or writing, will be intelligible. The message to be sent is written on a sheet of tin-foil with sealing-wax varnish, this is placed on the transmitting cylinder, all the lines covered by the varnish serve to break the connection. On the receiving cylinder a sheet of paper moistened with acidulated ferro-prussiate of potash is placed, when the connection is completed, electro-chemical decomposition is effected, and where any interruption occurs no change takes place. Now the cylinder carrying the inscribed tin-foil and that on which is placed the prepared paper, moving at the same rates, the current is interrupted by the varnish-writing in both at the same time. All the parts of the paper on which the metal styles press, when they are in connection with the tin-foil, become blue, all those corresponding with the varnish on the foil remain white. Hence the writing, signs, drawing, or whatever it may be, on the tin-foil, are faithfully represented on the prepared paper, hundreds of miles from it.

The application of the subtile power of electricity to

measure the tread of time, is another of the beautiful applications which have been made of this agency. Mr. Shepherd's clocks in the Exhibition present many novelties, the general principles of which we must endeavour to describe. It has been already explained that electro-magnets give us the power of changing the direction of a current at will, and of exerting a large amount of attractive force and suddenly suspending it. It will be evident, when the subject is considered, that magnets may be thus employed to attract and repel a pendulum which shall give motion to a clock, and that the force may be communicated to any number of clocks. But when this method is adopted, any irregularity in the action of the battery produces a corresponding irregularity in the motion of the pendulum. To obviate this, Mr. Shepherd, who exhibits the large electric clock in the transept of the Exhibition Building, gives impulse to the pendulum by means of a *remontoir* escapement. The pendulum under any circumstances of battery action, moves through the same arc in the same time, and thus uniformity of action is secured; the electro-magnets being the motive instruments of the whole. They are also employed to lock up the escape-wheel, to prevent motion being communicated by the action of the wind upon the large hands on the outside. In the striking arrangements much ingenuity has been exerted, the electro-magnets moving the hammer by the means already explained, and also regulating the number of blows to be struck by a very ingenious mechanical contrivance shown in a skeleton clock.

The arrangements for regulating the polar termination of wires of the batteries in the apparatus for the electrical light are exceedingly ingenious, and they appear to secure as far as it is practical to do so, the uniform distance of the charcoal points from each other, upon which entirely depends the constancy of the illumination. It is of course understood that whenever there is any interruption to the passage of the electric current, or where it has to move from a good conductor through an imperfect conductor, there is a manifestation of other forms of physical force; heat and light are developed. If we connect the two poles of a powerfully excited voltaic battery by a continuous wire, forming what is called a closed circuit, everything progresses quietly, there is no evolution of either heat or light. If, however, we cut the wire in any part, there will be developed between the parts so cut, both calorific and luminous agencies; the rush—to use a poetic form of expression—from one end or pole to the other, of electricity, by some mysterious action, gives rise to light and heat. Thus is produced the *electric light*, to increase the intensity of which poles of the hardest and purest charcoal are introduced; these have generally been manufactured for the purpose, by powdering the best coke that could be obtained, pressing it in moulds with some cementing material, and re-coking it with care. However hard the charcoal may be, it undergoes a change; particles are constantly carried off from one pole and deposited upon the other, thus altering their distances apart, and interfering with the uniformity of the light. The difficulties which arise from this cause may without doubt be overcome by mechanical adjustments; but there are other considerations, of an economic character, which appear of a more serious kind. As they apply equally to the applications of electro-magnetism as a mover of machinery, the consideration of the question may properly follow the notice of the electro-magnetic machines exhibited.

When it is shown that a piece of soft iron, around which is coiled a quantity of copper wire, through which an electric current is circulating, can be made to sustain the weight of many tons, or to exert an enormous pulling force, it appears natural to suppose that an agency so manageable as this might be applied with the greatest advantage to moving machinery. Numerous attempts have been made, and the applications of the power in several different ways attempted, but hitherto without any successful result. The power of electro-magnets, it is believed, may be increased without limitation. A voltaic current produced by the chemical disturbance of the elements of any battery, no matter what its form may be, is capable of producing, by induction, a magnetic force,—this force being always in an exact ratio to the amount of matter (zinc, iron, or otherwise) consumed in the battery. The greatest amount of this magnetic power is produced when the chemical action is the most rapid. Hence, in all magnetic machines, it is more economical to employ a battery in intense action than one in which the chemical action is slow. It has been most satisfactorily proved that a one-horse power is obtainable in an electro-magnetic engine (the most favourably constructed to prevent loss of power), at the cost of 45 pounds of zinc, in a Grove's battery, in twenty-four hours; while 75 pounds of zinc are consumed in the same time, to produce the same power, in a battery of Daniell's construction. The cause of this is referred to the necessity of producing a high degree of excitement to overcome the resistance which the molecular forces offer to the electrical perturbations on which magnetic force depends. It is contended, that although we may not have arrived at the best form of voltaic battery, yet that we have learned sufficient of the law of electro-magnetic forces to declare, that under any conditions, the amount of magnetic power would depend on the change of state,—consumption of an element,—in the battery, and that the question resolves itself into this—What amount of magnetic power can be obtained from an equivalent of any material consumed? The following are regarded as the most satisfactory results yet obtained:—1st. The force of the voltaic current being equal to 678, the number of grains of zinc destroyed per hour is 151, which raised 9000 pounds one foot high in that time. 2nd. The force of current being relatively 1300, the zinc destroyed in one hour was 291 grains, which raised 10,030 pounds through the space of one foot. 3rd. The force being 1000, the zinc consumed was 223 grains; the weight lifted, one foot, 12,672 pounds. One grain of coal consumed in the furnace of a Cornish engine lifted 143 pounds one foot high; whereas one grain of zinc consumed in the battery lifted only 80 pounds. The cost of one hundred weight of coal is under 9*d.*; the cost of one hundred weight of zinc is above 216*d.* Therefore, under the most perfect conditions, magnetic power must be nearly twenty-five times more expensive than steam power. But it is an impossibility to reach even this, owing, in the first place, to the rate with which the force diminishes through space. As the mean of a great many experiments on a great variety of magnets, of different forms and modes of construction, the following results are given:—Magnet and armature in contact, lifting force 220 pounds; magnet and armature distant 1-250th of inch, 90·6 pounds; distant 1-125th of an inch, 50·7 pounds; distant 1-63rd of an inch, 50·1 pounds; distant 1-50th of an inch, 40·5 pounds. Thus, at 1-50th of an inch distance, four-fifths of the power is lost. From an examination of all these results, I am disposed to regard electro-magnetic power as impracticable, on account of its cost, which must necessarily be, under the best conditions, fifty times more expensive than steam power, and it is at present at least one hundred and fifty times as costly.

These remarks apply with equal force to the Electric Light. It must always be borne in mind that no physical power can be produced without a change of material somewhere. Steam is generated by the consumption of a certain quantity of coal; electricity by an equivalent weight of zinc, or some other metal on which chemical action takes place. Thus the question resolves itself into the simple one of, Is the light produced from the gas obtained by the destructive distillation of coal, or that developed by the consumption of zinc in the voltaic battery, the most effective and economical?

Other applications of electricity have their exemplification in this gathering of the results of human thought. One among others of the utmost importance, occupying no very prominent position, deserves our especial notice. Amongst the minerals in Class I. will be found two obelisks of coal, and one of an exceedingly hard stone, surrounded by miners' tools; and against the wall a drawing of a plan (now in most successful operation at Abercarne, in Monmouthshire) for blasting rocks at the bottom of a shaft by voltaic agency. In the ordinary mode of sinking through hard rocks, one hole only can be fired at a time. The miners then have to leave the shaft, and remain absent until the gases formed by the explosion are sufficiently cleared away to allow of their returning. In this way much time is lost. By galvanism

any number of holes can be fired at the same time; and thus we obtain the cumulative force of simultaneous explosions. The mode of proceeding at the colliery of Sir Benjamin Hall is, in the first place, to bore three holes, forming the points of an equilateral triangle, which are inclined inwards towards the lower part. Fuses are prepared by passing the wires from a galvanic battery to the bottom, and there interposing a small piece of thin platinum wire. The wire is continued on to the next, or any number of holes; platinum being interposed at that point which is to be brought in contact with the gunpowder. The three holes being properly charged in this manner, the miners leave the pit, and, coming to the surface, make themselves the connection with the battery, and thus, out of all chance of accident, fire the holes. The moment the circuit is completed, all the platinum wires become white hot, and the powder is exploded. The first action is to rend out the entire centre of the shaft. Six or seven holes are next prepared in a similar manner, and also fired by the battery simultaneously, by which the whole of one surface of the shaft is heaved out. It is stated that the application of this power, in this instance, will lead to the happy result of sinking the shaft, and improving the ventilation of the coal-mine, in one-third the time which would have been occupied in the usual mode, with a very considerable saving of money at the same time.

Although satisfied that, with our present knowledge of electrical forces, we can scarcely hope to adapt the electric light to any useful purpose, within the limits of any ordinary economy, or to apply electro-magnetism as a motive power; it is quite possible that we may, by a careful study of the primary laws of these forms of electrical force, arrive at new conditions which may enable us to apply them. The empirical mode of proceeding at present adopted is of the most hopeless character. The models of electro-magnetic engines exhibited have much in them which is exceedingly ingenious; but, although working well as models, they do not promise to work with regularity or economy on the large scale; and for the present we must rest content to burn coals in our furnace rather than zinc in our batteries.

Electricity—that power which, from its fearfully destructive force, was regarded as the manifestation of Almighty power, and which was placed as the emblem of might in the hands of the Olympian Jove—from which men still retreat in terror, has, by the force of human intelligence, directed in a philosophic spirit, been subdued to perform the most important tasks for man. Through space it passes, without note of time, to convey the expression of our thoughts and feelings. India by its means will soon be united with England, and the merchant in London may instantaneously communicate with his agent in Calcutta, or the lover with his mistress. Thus, breaking through the barriers of distance, remote lands will be united together. The march of civilisation is in unison with the advance of science; and few things prove more convincingly the harmonious arrangements of Universal rule than the fact, that the physical agents which determine the condition of matter, which regulate the structural arrangements of the earth's crust, its rocks and its metalliferous deposits, and which mysteriously influence every organic change, are destined to work upon the spiritual part of creation, and to produce psychological phenomena,—which shall result in the production of order and the spread of peace. Bring people together,—let them know one another,—they develope the latent good which is in every human breast. Thus the gathering of nations in the Industrial Palace of Hyde Park cannot but be for good; and those small instruments which are exhibited in its north-western gallery are world-embracing in their influences, and must assimilate more closely the thoughts of those nations which they may bring into communion.

Electricity, again, has been made to perform for us more humble tasks,—to work in metal, and to measure the progress of time. Within the Exhibition all these appliances can be studied, and from the study of them much good must result.

In connection with this order of application, by interest, and also by position in the building, are the numerous contrivances adopted for ascertaining the laws which regulate terrestrial magnetism, and the adjustments by which the mariner, guided by the magnetic needle, is enabled to traverse the pathless ocean, with the utmost certainty of arriving at his destination. The magnetic forces of the globe are subjected to constant variations, principally owing to the changes of temperature. The lines of equal magnetic intensity around the globe are very irregular, and are evidently the result of heat. At the same place it is also found that monthly and daily variations occur; and it is important, in connexion with the elucidation of the great phenomena of nature, that these should be accurately determined. Several instruments are exhibited which are employed for determining the variations over different parts of the globe; the most important being those of Mr. R. W. Fox, exhibited by Mr. Wilton. In those instruments the power exerted by the magnetism of the earth is weighed off in parts of grains with the most surprising accuracy; and by them Ross, Stanley, Belcher, and others, have determined, in the most satisfactory manner, the magnetic intensity of those countries they visited in their surveying expeditions. The variations detected at the same spot have usually been determined by attentive observation; the number of vibrations made by a needle on either side of its zero point in a given time determining the force exerted by the earth's magnetism on the freely suspended magnetic bar. These researches were of exceeding delicacy, and even with the most practised observers they were liable to some errors. In the gallery of the Exhibition is an arrangement of the utmost ingenuity, in which the magnets are made to register their own movements. This is effected by reflecting a concentrated pencil of artificial light from the end of the bar upon some sensitive photographic paper placed between glass cylinders. The light makes a dark impression on the paper, and therefore any movement is very distinctly indicated. The oscillations of the magnet are horizontal; the motion of the cylinders, determined by a small clock arrangement, are vertical. A zig-zag line is therefore produced,—the variations of these from a standard line indicating the amount of disturbance. By means of this instrument, thus arranged, many magnetic perturbations, which would otherwise have passed unnoticed, have been detected. By an analogous arrangement, the conditions of the barometer and thermometer, for every moment of the day or night, are faithfully recorded. All errors of observation are thus avoided; and the same agency which produces the disturbance is made to record it. Light, the radiations from the sun, or any incandescent source, mark the movements; and to solar influence we are referred, by all the facts of science, to the probable cause for producing them. The consideration of this very beautiful application of our knowledge, that the radiations associated with light produce chemical change, naturally leads to the Photography of the Exhibition. Spread over various departments, Daguerreotypes and Calotypes, and other examples of the art, are to be found. England, France, Germany, Austria, and America, are equally ardent cultivators of photography. In the English department are a very extensive series of Daguerreotypes; possessing, however, but one novelty, which is to be discovered in the enamelled Daguerreotypes of Mr. Beard. The metallic tablets in these are covered with a transparent lacquer. The process of effecting this is not developed; but it is evident that heat is employed in diffusing the "enamel,"—and it certainly renders the picture permanent against the action of any ordinary mechanical force. For some years past, the Daguerreotype processes have advanced but little. The modes of manipulation have been somewhat improved,—the celerity of production slightly quickened,—many important physical facts discovered; but the art stands much where it was. Not so, however, with the processes on paper, and those on glass. In these a most marked improvement has taken place. Some examples of forest scenery, and picturesque bits, selected with artistic taste from "the ancestral homes of England," are perfect studies for an artist to dwell upon. The blending of the lights and shadows are more harmonious than usual, and the darker portions of the pictures are developed with much beauty of detail. These are the productions of Mr. Shaw, of Birmingham, who unites the skill of an artist with the experience gained by the long study of chemical science. The positives from glass negatives, executed by Ross and Thompson,

of Edinburgh, are remarkable examples of the delicacy of this variety of sun-painting, and the artistic groups, by Mr. Hill of Edinburgh, of the Newhaven fishwomen, &c., together with many admirably selected bits, cannot but be admired for their truthfulness—they exhibit nature in those charming aspects the selection of which proves the ability of the artist and the refinement of his perceptions. In the French departments, M. Martens is the exhibitor of some photographs prepared by a process of his own on albuminised plates, which are first-class works of Art. The process employed is a modification of the Calotype as applied to glass tablets by the agency of albumen. The German and Austrian productions have each their beauties of a peculiar kind; but they have no novel features requiring any especial notice. The American Daguerreotypes are certainly very beautiful; the general tone of these productions being more of the mezzotinto style than those produced in either France or England. Many of the groups are exceedingly characteristic, and some of the selections of the scenery are remarkable for the perfection of their detail. The Hyalotypes, or photographs on glass, both positive and negative, (many of the positive pictures being coloured for magic-lantern slides), are a very pleasing application of the art. On the whole, we may regard the examples of sun-drawing exhibited as a very complete exemplification of the state of the art up to the present time.

Amongst the instruments which possess any character of novelty, those of M. Claudet, for determining the focus of lenses, and for adjusting the camera to the chemical focus for photographic purposes, and his arrangement for examining the quality of the solar rays, deserve especial notice. The peculiarities of these cannot be understood by descriptions merely; but by their adjustments, it is quite possible to determine with accuracy the action of the sun-light for so short a period as the thousandth part of a second of time. This zealous Daguerreotype artist has appreciated the value of imparting visible information; and in many examples amongst his collection, he has given illustrations of the operation of the chemical, as distinguished from the luminous, rays of the sun,—the influence exerted by media,—and the dissimilar action of the most and the least refrangible rays of the solar spectrum.

From these we learn many very important facts, which appear to support the view that the luminous power and the chemical power (*actinism*) of the solar radiations are agencies united in action, but balanced against each other in the effects which they produce on natural phenomena.

Of late years much attention has been paid to Meteorological phenomena, with the hope of determining the laws by which the apparently inconsistent winds and the resulting weather are regulated. We have established observatories in all parts of the world in which records are carefully kept of almost every passing cloud. The temperature of the air, the pressure of the atmosphere, the hygrometric state of the gaseous envelope, the electrical condition of it, the directions of the winds, and many other points of importance are registered under the direction of competent observers. From the results thus obtained, Professor Dove has already deduced some important facts, and determined the existence of fixed laws regulating at least some of the atmospheric phenomena.

Instruments have from time to time been devoted for registering the above points. Professor Whewell of Cambridge and Mr. Follett Osler of Birmingham, have devised very complete anemometers and rain-gauges; Mr. Osler associating also some other registrations with his very complete instrument. In the Hall of the Polytechnic Institution, and at the Philosophical Institution of Birmingham, an opportunity is afforded of examining what has been done, and of comparing it with the very complete "Atmospheric Recorder," of Mr. Holland, which registers every breeze that blows, or shower that falls, upon the Industrial Building in Hyde Park. Without drawings it is quite impossible to describe, so as to be understood, the details of the arrangements. But some of its principles may be rendered easily intelligible. In the first place it will be understood that every fact is recorded by the machine itself, by means of a pencil passing over a regularly moving piece of paper, which is carried onward by an attachment with an eight-day clock.

The barometer is of the siphon form, of large bore, and upon the mercury in the shortest leg is a float very accurately counterpoised, leaving only sufficient weight to enable it to follow the mercury in its rise and fall. It will be readily conceived that many plans might be adopted for correcting this with a pencil, which should mark every variation. The thermometric arrangement consists of ten mercurial thermometers, of a peculiar form, very accurately balanced, so that the slightest movement of the mercury gave at once a given degree of preponderance on one side or the other. A slip of wood is employed as the hygrometer; this is placed in a tube, through which the air passes freely; every elongation or contraction of this, indicating an excess or deficiency of moisture in the air, is in like manner registered. It will be, of course, understood that a piece of wood forms a very good hygrometer by absorbing moisture or parting with it readily. The electrometer is an insulated conductor, fixed on the highest convenient place, from which a wire is brought down to the instrument, and connected with a fixed disc, near which is placed a moveable one. When a cloud charged with the electric fluid comes within the range of the conductor, the moveable disc begins slowly to pass from the fixed disc to a spring, discharging each time a portion of its electricity; it then falls back to the first disc, and remains quiet until another electric cloud approaches; the moving disc carrying a pencil, records every disturbance.

The rain-gauge is placed on the top of the building; it is a foot square. The rain collected in this passes through a pipe into the building, and a float indicates the height of the water and regulates the motion of the pencil. The amount of evaporation going on is by a similar contrivance registered. The direction of the wind is recorded by another pencil which marks the course upon the paper throughout the whole circle of the horizon, or that portion through which it passes, and the force of the wind is indicated by the action of the aërial current upon a board one foot square fixed to the vane, and accurately counterpoised, so that the slightest pressure is at once indicated by the movement of the counterpoise. Thus is afforded a means of determining, with the utmost accuracy, every change in the weather, and by thus avoiding all the errors which arise from the carelessness or inaptitude of assistants, we may expect to arrive more satisfactorily at some important facts in climatology beyond those which we already possess. It is interesting to watch the little pencils moving to and fro, marking their zig-zag or curved tracts upon the paper, and to observe the peculiar association of one phenomenon with another. The very remarkable groups of instruments which we have been describing are amongst the most striking evidences of Science in the Great Exhibition. By appliances such as these we advance our knowledge and gain power over the phenomena of nature. An instrument by which the navigator is, by a very easy method, enabled to determine the position of the centre of a storm, called by the inventor, Lieut.-Col. Lloyd, Typhodeictor, or storm-pointer, appears to be exceedingly useful. It is now fully determined that the great storms of the tropics are revolving masses of air, moving onward at a great rate. If a ship becomes involved in one of these, she is soon disabled, but by the investigations of the law of these storms by Lieut.-Col. Reid, an easy method of determining the direction of their movement is given, and thus the mariner is enabled to sail out of their influence. It is to facilitate this that Colonel Lloyd has constructed his storm-pointer. Strange things though meet us here; we have a Storm Indicator, in which leeches crawling out of the water, as is their habit when there is much free electricity, are made to ring bells; and we have Count Demni's Man of Steel, composed of many thousand parts, and these so contrived that from a figure of about five feet in height, it may readily be converted into one of eight. The ingenuity of these cannot be doubted; but we fear their utility is questionable. They are among the things which sometimes cause us to marvel at the variety of ways to which human invention is frequently applied without the probability of any satisfactory practical result.

# THE SCIENCE OF THE EXHIBITION.

## PART IV.

IN our rapid glances at the developments of science, as they are manifested in the efforts of thought and industry now gathered within our "palace all of glass," we have confined our attention principally to the productions of British skill. Much has been done towards the extension of abstract science to the useful purposes of life, but still more remains to be done; and we should learn to look upon the Great Exhibition as one of the resting places, from which in our ascent we can contemplate the triumphs of the past, and meditate upon the labours which yet remain to try the human mind. The ocean of knowledge has been ventured upon in frail, but skilfully managed barques, and some of the isles of truth, which stud its surface like stars of light in their beauty, have been discovered; but "a wilderness of heaving waters" is beyond the horizon; and from the crest of the wave upon which we rest, we see mirages of glorious promise for those who will essay the untracked space from which yet higher treasures may be gathered to improve the condition of toiling humanity.

It now becomes an equally pleasing task to contemplate the Eastern side of the industrial palace, within which space those, whom we, from long habit, call foreigners, have so liberally displayed the evidences of their industry. If no other good were to result from the Exhibition, than that of bringing the nations closer together, of making man better acquainted with his fellow man, and thus destroying those national prejudices which are so many barriers against human progress, it would have done much towards the advancement of civilisation.

In passing carefully through the labyrinthine ways, between Tunis and Turkey on the one side, and the United States on the other, we have diligently sought to discover some novel application of science—something peculiar in its way—illustrative of some branch of study to which England might yet be a stranger. But we have found it not;—we confess to some disappointment, and we acknowledge some amount of pleasure. It proves, that notwithstanding the barriers of language—that in spite of still existing prejudices—the truth diffuses itself like an atmosphere over the old and the new continents.

Whether any law regulates the progress of human knowledge is a question of interest, which, however, we are not in a position to answer. There are nevertheless many curious phenomena connected with the advance of truth which appear to indicate psychological effects to be determinable in obedience to some general cause. When we find the electrotype developed at the same time by Jacobi in St. Petersburgh and by Spencer in Liverpool; the mystery of sun-drawing being discovered by Daguerre in Paris and by Talbot in this country; and many other examples of the publication of new truths at nearly the same time in countries widely separated from each other, and where previous concert was impossible, we are compelled to admit, at least, the general operation of almost occult powers, inducing to the development of facts new to human knowledge. Be this as it may, it is certain that no one country amongst those exhibiting their works, can claim priority on account of any new application of science. For varieties of industry, and for perfection in those varieties, the international juries were appointed; they have completed their labours, their reporters are now at work on their respective reports, and it will not be long before the world will know how they have performed their responsible duties.

Commencing our review of the continental section of the Exhibition, we are met first by the productions of the most singular people on the face of the earth—the Chinese. The inhabitants of the celestial empire had a science—probably an empirical science—in a high degree of perfection, while yet Europe was enveloped in the night of ignorance. The manufacture of porcelain, which is only now in its perfection familiar to ourselves, was amongst the earliest of their industrial Arts. Metallurgy, particularly mixed metal casting, has been practised by them with great success for many thousands of years. They have taxed and tortured nature to minister to their wants, and yield fresh food for their luxuries for ages, and yet now they figure amidst the gatherings of the earth, the exemplars of a people who have stood still while all the world has been moving. In manufacture and in art they have great capabilities, but they have made no progress. Their vases are of the same kind as adorned the halls of the wealthy in the Si-Hang dynasty. Their ivory carvings are similar to those of Tai-tsong in 626, and their paintings are such as in the very infancy of art are to be discovered in other lands. Yet in one little corner of the area, occupied by China, is a little picture of a female bather, doubtless a copy, in which there is a degree of perfection in drawing, in knowledge of colour, and in artistic effect, which proves how easily they could excel if they were stimulated to the trial. There is much of considerable scientific interest in the contributions from China. We learn something of the mineral produce of that country in the collection of the various materials from the great porcelain works of Kiang-tiht' Chin near the Poyang lake, employed in the manufacture of porcelain. We have a beautiful exemplification of their process of making pottery. We find that all the materials they employ are such as we possess, and judging from the appearance they are, most of them, inferior in quality to those which our potters employ. The naturalist might glean much information from the study of the series, but the products of the vegetable and animal kingdom are beyond our province. However, in the metal tea-pots, *lined* with earthenware, we see that our process, recently introduced, of enamelling iron utensils is familiar to the Chinese. Their paper-hangings should be inspected, and we should remember that we owe this branch of manufacture entirely to the Chinese, and that the first attempts made in Europe were with a view merely to imitate those papers which were then imported and sold at an enormous price. The Chinese metal castings are most ingenious; they make their model of wax, place it in a box and cover it with sand, tightly packed on every side; the whole is then exposed to heat sufficient to melt the wax, and bronze is run in to supply its place. The Chinese compasses are curious, seeing that with this nation the use of the magnet as a guide over the ocean or the desert, had probably its origin; and the models of pumps shown are interesting as illustrating the knowledge of hydrostatics possessed by the inhabitants of the flowery land.

Tunis has many remarkable features; rough manufacture united with beautiful form and an harmonious arrangement of colours, being curiously displayed. The Tunisian dyes have long been celebrated, particularly their red dye, as shown in the celebrated caps called *Beretti*. The mordant they employ is alum: much merit is attributed to the waters of a river, but it appears that the whole secret of their process consists in fixing their vegetable dyes by means of the sulphate of alumina, exposing the dyed goods to the chemical agency of their southern sun, and then streaming out, by immersion in the river, everything which is not chemically combined with the wool, cotton, or silk. It is interesting to examine the earth, rich in iron, and the lead ore from the mountains of Slata, and the copper ore from the mountain of Gerisa; we gain thus knowledge of the distribution of minerals, which can rarely be obtained; and if instead of being dispersed in areas, representing kingdoms, the articles exhibited had been gathered into natural groups, the kingdoms being subdivisions, the educational character of the great Exhibition would have been increased a hundred fold. Incidentally, while dealing with the minerals of Asia and Africa, we should refer to a recent addition in Class I., on the English side, of copper ores, and iron, of remarkable character, from some barren mountains in the depths of the deserts of Arabia Petræa, which have only once been passed by an English traveller. The gypsum, the limestones, and the salt of Tunis are all deserving the attention of those who would really profit by this great gathering.

Persia contributes little of scientific interest; but Greece, in addition to a valuable collection of vegetable products, including a jar of honey from Mount Hymettus, sends a series of lithological specimens, which have much importance and classic association. The priors of the monasteries of Hymettus and Pentelicon contribute specimens of the marbles from those quarries on which the great sculptors of Athens exerted their genius. Upon such stones as these Phidias worked, and from these quarries came the wonders of the Parthenon. There is

also the Cipolino marble, from which the Columns of Antoninus and Faustima were built; and there are numerous examples of variegated limestones, many of which are very beautiful.

Some specimens of puzzolano, which is much used for hydraulic architecture, are important; and particularly as these are said to be equal to the celebrated lime cement of Italy.

The first paragraph in the Catalogue of the Turkish contributions truly bespeaks their importance: "This collection of upwards of three thousand three hundred objects is arranged under the several divisions of Vegetable, Animal, and Mineral Kingdoms, and into two general classes, of Raw Materials and Manufactures." Under the head of manufactures again, we read: "The articles of manufacture, the produce of Turkish industry, forwarded for exhibition by the Turkish Ministry of Commerce, comprises about one thousand three hundred items; and the articles themselves illustrate, under the simple and intelligible conditions of this arrangement, the industrial progress, the arts, the costumes (and the varied materials of which these are composed), as they at present exist in some of the extensive dominions of the Sultan."

The inductive system thus adapted by an Oriental people, might have been worthily imitated by other nations. This series can be read with facility, and instructive are the tongues of the trees and the sermons of the stones of the Ottoman empire. The dye woods are numerous. The grains and other vegetable produce are varied; and their balsam, resins, and pharmaceutical preparations of considerable value. The essential oils of Turkey are familiar to all; and the perfume of the "Attar Gul," while it has been the poet's theme, has been a mystery to the perfumers of all Europe. Here we have the otto, and the oils of cedars and sandars, and violet and jessamine, and those fragrant essences, which combined, form the attractive scents of British dealers.

We scarcely knew the mineral riches of Turkey before; but she brings us gold, silver, copper, iron, lead, and salt. The alums exhibited are exceedingly curious and interesting; and the coal, pitch, bitumen, and liquid naphtha, are equally important. The clays are numerous, and to the lovers of the fumes of tobacco the original *meerschaum*, poetically called the "foam of the sea," will have a peculiar value. Amongst the large group of manufactured articles, we find numerous examples of weaving and felting, of tanning, and of dyeing, which should be carefully examined. The works in gold and silver, particularly the "tarfs," are curious examples of the delicate chasing and filagree work in which many of the oriental nations excel. The spoons in amber, the cup of Calcedony, the narguilles in silver, and the glass and china porringers, show much perfection in this character of manufacture. The iron manufacture of the East has been long celebrated; the Turkish scimetar has taken its position amongst the most celebrated weapons of oriental warfare, and some good examples of these blades are exhibited. On the whole the present condition of Turkish industry is well represented; but regarded with a view to elicit the aids derived from science, we are bound to declare that these are few. The perfection shown has been the result of slow gathered experience, a sort of traditionary code which has passed from father to son through many generations. The systematic arrangement adopted proves, however, that the Turk might become an apt student in inductive science; and it is not improbable but that the interest felt in the city of the Sultan in this gathering under the auspices of the consort of the Queen of England, may have its influence in leading back to the East that kind of learning which has had a general bearing towards the western regions of the earth.

Nor are the productions of Egypt of less interest than those of Turkey. The beautiful vase of stalagmitic arragonite, and the blocks of the same, called in the Catalogue by the general term of alabaster, displays an ornamental stone of much beauty and novelty. The petrified wood, part of those forests in the neighbourhood of Cairo, which have, buried in the sands for ages, yielded up the carbon they once contained, to be replaced by silica, has much that is instructive in connection with the chemistry of natural substitution. The natron of Lower Egypt and the native and prepared alums are alike illustrations again of nature's chemistry. In the manufactures we discover much of the same character as in Turkey—indeed, they may properly be included in the same list.

The contributions from Algeria are chiefly from the vegetable kingdom, but we have also some specimens of red chalk, of coral, and the Commission of Mines of Algiers and of Constantine have sent samples of various ores, and geological specimens and mineral products. There are yet three other portions of African produce in the Exhibition, but these have their place amongst the British Colonies. Western Africa has many curious products: lime made from bones burnt to ashes mixed with water and dried in the sun, used by those who spin, to keep their fingers dry, is one of those distinguishing characteristics which should not be unobserved; this is of course a phosphate of lime. The earthenware and the metal manufactures, and the bottles of galena and of antimony used to dye the eyelids, are peculiarly African. The copper figures of the Ashantees, the gold ornaments from Cape Coast, and the glass beads from the same locality, are curious, though we suspect the glass beads to be of Birmingham manufacture, the trade for these with the western coast of Africa being very large. The Cape of Good Hope contributes skins, and ivory, and pearl; there is lead ore from Port Elizabeth, iron from Uitenhage, and graphite from the neighbourhood of Cape Town. In thus rapidly sketching off the characteristic productions of each country, it is hoped that it is understood that it is with reference to their value—scientifically—as pointing to new localities in which known substances are produced, and to their value as sources upon which the industry of the native population of each locality might with advantage be exerted.

We return to Europe, and here, in Spain, we have abundant examples of scientific application. There is much for the mineralogist and the botanist to study; for the practical miner to contemplate, and for the manufacturer to consider with care. The marbles contributed from the Royal Library of Madrid are numerous; here are the finest statuary marbles, and the Sierras produce many beautifully marked varieties. The Directors of the Mines are large exhibitors, and enlighten us on many of the products of the Spanish mines. Antimony, and silver, and lead, and copper are sent from several districts; amongst these are some good examples of the process of converting the double sulphuret of iron and copper (*copper pyrites*) into soluble sulphate of copper, by slow roasting: the process consists in stratifying the sulphur ores with carbonaceous matter, and setting fire to the pile; both the sulphur and copper combine with oxygen in the process, and sulphate of copper (blue vitriol) being formed, it is dissolved out, and the metal precipitates from the solution by the electro-chemical action of iron. The ores of iron exhibited are numerous, and some of them are remarkably fine specimens. The most interesting, however, of the mineral products of Spain are the ores of mercury.

The mines of the Asturias and of La Mancha, particularly of Almaden, yield the largest quantity of cinnabar, sulphuret of mercury. Almaden is stated to furnish annually upwards of one thousand tons of ore. These are the most extraordinary formations of quicksilver in the world; the mines produce native mercury and the sulphuret, and, notwithstanding the mines of La Mancha have been actually worked for many centuries, they are still exceedingly productive. Black-lead, *plumbago*, or graphite, is produced in considerable quantities; and nickel and cobalt ore, the demand for which is every year increasing in this country, is found in some abundance in Grenada and Malaga. The *phosphorite* of Estremadura, of which good specimens are in the Exhibition, is of high scientific interest. A mountain of phosphate of lime exists in the wild part of this district. It was visited by Dr. Daubeny, some few years since, with a view of ascertaining the capabilities for transporting a substance so valuable to this country. It was found to have very nearly the composition of the earth of bones, viz:—81·15 of phosphate of lime, and 14 of fluoride of calcium, it is, however, quite useless, the cost of carriage being far too great to render its use possible.

The vegetable products of Spain are largely shown, and many of the manufactures of that country. The wine and oil jars will render the young some information on that mystery, the thieves of the Arabian Nights and the wine jars. Amongst the most attractive of the many displays of arms in the Exhibition, those furnished by the Royal Ordnance of Toledo are the most interesting. The swords of Toledo have long been celebrated, and some of those now exhibited display all the perfections of that celebrated manufactory. They are engraved, enamelled, and gilt, many of them most elaborately so, and it is said that the temper of the blades now in the Exhibition, is equal to any ever made. There are many other examples, involving a very considerable amount of science, as the illustrations of dyeing, of the preparation of leather, of chemical and of metal manufacture, but our space forbids our dwelling on these.

Portugal comes forward, rich in vegetable products, particularly in woods and dye drugs. Their mineral products are few, but some of them of much interest. Their woven materials and dyed fabric exhibit much manufacturing skill, and their fictile manufacture show that much attention has been paid to the chemistry of pottery and of glass.

Rome contributes many objects of much interest, but an interest rather belonging to Art than to science. We have some examples of a vitrification effected by some chemical process, but this is not explained. Natural and manufactured asphalt, and specimens of the alum formations of the Roman States, are in this series.

Tuscany contributes many things of much scientific interest. The marbles, alabaster and lithographic stones of the states, together with the ores of copper, lead, and mercury, are well selected. The examples from the celebrated Boracic Lagoons, of Tuscany, which produce so largely the Boracic acid, and its salt, borax, are of much interest. New colours for encaustic painting are shown, but these are secret preparations, the scientific or practical value of which we cannot learn. The terra-cotta, and paintings on that ware, is curious, and the china from the manufactory near Florence, with the chemical glass, well illustrates the condition of these manufactures. Tuscany has ever been celebrated for her works in marbles, and these are well displayed, the celebrated *lumachelli* marble, and the marble of Cipollino, together with a table from the brocatello of Caldana, and columns of the same, with the capitals of the yellow marble of Sienna, are much admired. But that which gives a preeminent scientific interest to the contributions from Tuscany, is the series of beautiful wax models, illustrating most perfectly the galvanic system of the torpedo, or electric ray. These are most exquisitely copied from some of the most careful dissections which have ever been made of this extraordinary electrical arrangement. The beautiful arrangements of the cells, and their connection with the nervous system, may here be studied with the greatest advantage; rarely has so fine an opportunity presented itself, for acquiring a knowledge of that minute anatomy, which appears to lay open to us the processes of electrical excitation as connected with the phenomena of vital action.

Sardinia contributes many chemical products of much interest, amongst others quinine, beberine, morphine, glucosate of soda obtained from the syrup of mulberries, and ergotine, the active principle of the ergot of rye, may be named. Some of the mixed metal castings are of an admirable character; and the bronze medals exhibited, which are stated to contain a tenth part of pewter, appear to show that there is as stated by the exhibitor, an advantage in employing this admixture: it is not however uncommon to use lead with bronzes to make the metal flow readily.

Switzerland exhibits in a most satisfactory manner its tributes to the competitive display of industry. There are not many of its works which require any especial notice in connection with science. Their clocks and watches, their woollen and other woven manufactures, their embroideries, etc., are admirable illustrations of the applications of prior knowledge with all the advantages of native skill and industry. The specimens of their metal works, particularly their steel manufacture, is good; and the ingenuity displayed in the watch escapements and compensating balances is exceedingly great. Their musical boxes are well known, but these are rather illustrative of mechanical skill than of the science of acoustics.

To attempt to do justice to the numerous beautiful applications of science which are exhibited in the departments of France is not possible within the limits of our essay. In their dyes they have availed themselves of all the knowledge which chemistry has afforded, and in the results we see the advantages of placing such men as Berthollet and Chevreul to preside over special departments of industry. The rich hues of the French silks, the brilliancy of their pigments, and the intense colours of their tapestries, are evidences of the most exact attention to the investigations of science. In ceramic art, again, we have the same evidence afforded us; the Sèvres porcelain displays the results of the investigations of Brongniart, and attest to the skill of Ebelman, who has at present the direction of that national establishment. In ornamental metal manufacture the celebrity of the French is great, and in the evidences afforded by the Exhibition we learn that it is not merely to the works of elegance that they have devoted their attention; in their larger works, as machines and manufacturing tools, they have displayed their sense of the importance of applying scientific knowledge to a useful end. The philosophical apparatus from France are numerous; the electrical and magneto-electrical apparatus are excellent; their optical apparatus, in many respects superior to our own, in proof of which we have only to refer to the beautiful dioptric apparatus for light-houses, exhibited in the west main avenue, and to the apparatus of Soliel for investigating the remarkable phenomena of the polarisation of light. Their optical glass is of the first class, and this superiority is dependent entirely on attention to chemical and physical laws, which the British glass manufacturer has, unfortunately, not yet learned fully to appreciate. We hope, however, the Exhibition will lead to greatly improved results in this respect. While on the subject of glass we must not forget the great novelty of flint glass, in which zinc takes the place of lead; it is exceedingly transparent, and in many respects a beautiful manufacture. The daguerreotype was a French discovery; all the great improvements in this photographic process have been made in this country. The calotype is an English discovery, and it would appear that the greatest improvements in this process have been made in France. The results exhibited by Le Gray, Niepce, Martin, and others, are of the most artistic character, and many of them exhibit effects which we have never before seen produced. The chemical preparations of France are too well known to require any notice beyond the fact of their being fairly exhibited, although some of the first class manufacturers have not contributed to the series. There is not, that we are aware, a department of industry which is not well represented, and there are several special applications of science which we hope yet to make the subject of especial attention.

Our remarks on France apply with equal force to the Zollverein. Within this great commercial union we find evidences of extensive progress in the Industrial Arts, the applications of science are numerous, and the results most satisfactory. Whether we examine the products of Prussia, or those of the smaller states, we must be struck with the marked attention which has been paid to the improvement of the more useful branches of manufacture. The character of education within those states is such that every child is made familiar with the great truths of science, and taught to apply the facts afforded by experiment to the improvement of the great realities of manufacture. Of the more refined application, the electrotype, their galvano-plastic, of photography, and of the other applications of the discoveries in physical science, Germany in no respect falls behind.

The collection of minerals from Hungary, which are within the Austrian areas, are of much interest. The metallurgical processes exhibited are no less instructive. In chemistry the exhibitors from Austria are numerous, and many of the chemicals are of a very superior character. It is a curious circumstance that there are a great many exhibitors of lucifer matches. Here we have an illustration of the advantages of a scientific discovery. Schroeder, of Vienna, discovered that he could, by a certain process, alter the

physical character of phosphorus without in any way producing a chemical change. The phosphorus which he prepares is but slightly combustible, but the great advantage of the discovery is that it has removed from the manufactories of instantaneous lights the liability to a frightful disease to which the men and women employed formerly were much subject. This allotropic phosphorus is now becoming an article of considerable importance in this country. The beet-root sugar—the ultramarine and numerous other chemicals attest the attention paid to the science of chemistry in Austria. The manufacture of machinery has not been hitherto a branch of industry much cultivated in Austria; but the few articles exhibited show the capabilities of the mechanist of that country. Natural history would find the Austrian contributions furnishing a large field for study. Metallurgy and metal manufacture is fully illustrated, and the finer kinds of Art-manufacture show the attention of the manufacturer to the teachings of Art and science. Bohemian glass is too well known to require a word beyond a renewed one of admiration at the exquisite colours produced in much of the glass exhibited.

Russia sends produce which is peculiar and interesting. The extraordinary display of malachite manufacture as doors, chimney-pieces, tables and vases, present a feature of a most remarkable character. In connection with this we have some beautiful sheets of copper, and beyond all question the most perfect sheet-iron that was ever manufactured. Amongst other characteristic manufactures, a series of ewers, jugs, etc., made of felted rabbits fur, should not be passed unnoticed; and their tanned skins of the Russian wolves, etc., the fur or hair being still preserved, are remarkable instances of a peculiarity in a scientific process which we have not yet reached.

Holland and Belgium, particularly the latter state, present numerous fine examples of their peculiar forms of scientific application to industrial purposes. In every example afforded by these countries we see the evidences of a thinking people. Denmark is a small exhibitor, but scientific application is particularly shown in a process called "Stylography"—a process bearing much analogy to our glyphography—and an electro-magnetic engine, of certainly a most ingenious construction. Norway contributes chrome-iron ores. Sweden maintains her position as the producer of iron of the finest quality; and cobalt and nickel are amongst the most important productions of these northern states. There are several of the independent states of Europe we would desire to examine with attention, but we must include them in the general expression of admiration at the zeal which has led our continental neighbours to incur the risk, the cost and the labour of transporting to our shores such valuable exemplifications of the efforts of thought exerted on the raw materials which nature has furnished to them in their respective localities.

The United States occupy the eastern end of the building, at which our imperfect sketch must end. Within the areas devoted to these important contributors it has been said as a reflection, there is a poverty displayed. If the articles are examined with proper views, it will be seen that they are rich in promise. The collections of metalliferous and of earthy minerals show that one of the most extensive mining districts in the world remains to be developed. Iron, plumbago, copper, lead, zinc, await the evocating power of Saxon industry, and coal comes ready to aid the labours of the evocator. Whether we examine the mass of red oxide of zinc sent with much labour and at an expense of 200*l.* to the Exhibition from the Sterling Hill Zinc Mine in New Jersey, or the collections of minerals which Dr. Feutchwanger of New York exhibits, we see these evidences. Beyond this exhibition of natural products, we find in the manufacturers every indication of the exercise of original minds, which must eventually exert a mighty power over the productions of nature. As the most striking exemplifications of science shown by the United States exhibitors, we cannot but refer to the daguerreotypes, which are certainly superior to any others in the exhibition; and those beautifully perfect pictures on glass, to which the name of hyalotypes has been given.

In proof of the good feeling of the exhibitors from the United States, even as the Exhibition is advancing to a close, they send us fresh contributions. Science and its useful applications are well illustrated in these; numerous agricultural implements of improved construction, and peculiarly fitted for the country in which they are to be employed, have been forwarded; a most ingenious adjunct to the ruling machine for ledgers, by which the pens are lifted, and a paging-machine, printing the numbers on both sides at once, are exceedingly valuable. From the vegetable kingdom they contribute a peculiar moss, found in the Southern States, which is of exceeding toughness and strength; this is employed for all the purposes of the upholsterer for which hair has been generally used, and it appears capable of being manufactured into ropes and matting, which quite equal the cocoa-nut fibre; it is found most abundantly in the southern parts of the Union, completely involving the trees in its wild growth. In addition to these stores, the lard-oil and the stearine manufacture, which is carried on so extensively in the United States, is well illustrated, as is also the manufacture of soap. We have omitted all notice of the variety of fossil remains, which illustrate many of the rock formations in America, of great scientific interest; these can scarcely be regarded as industrial, and are not to our present purpose.

The imperfections of this review of the Science of the Exhibition, arise from the numerous subjects laid out for examination. Many of much importance have necessarily escaped the attention they deserve, and some have been entirely missed in the process of selection, which are of high merit. Even now some are remembered which we could still desire to include in our essay. This is not now possible, suffice it then that we solicit all to believe we have made our selections without favour, and where we may have failed to be judicious in our choice of examples, the imperfections of our knowledge must be the excuse we offer. In the Exhibition we perceive the germs of lasting good. Believing that the entire world, from China in the east to Chili and California in the west, will feel the exciting tremors of vitality which spring from the industrial heart of the world in 1851, beating within the Crystal Palace of Hyde Park, we content ourselves, in conclusion, with that excellent maxim chosen by the Illustrious Prince, with whom the good, and being good—great thought—had birth, to teach to man exertion, and to temper it with humility.

"Say not the discoveries we make are our own; the germs of every art are implanted within us, and God, our instructor, from hidden sources, develops the faculties of invention."






By Mrs. MERRIFIELD.

ADDISON observes, in one of his Essays on the Pleasures of the Imagination, "Our sight is the most perfect and delightful of all our senses." "There is nothing," he remarks in another essay, "which makes its way more directly to the soul than beauty, —among the several kinds of beauty, the eye takes most delight in colours," and he even thinks "the ideas of colour are so pleasing, and so beautiful in the imagination, that it is possible the soul will not be deprived of them after its separation from the body, but perhaps find them excited by some other occasional cause, as they are at present by the impressions of the subtle matter on the organs of sight."* Although we may not feel disposed to adopt these opinions, in their fullest extent, the delightful and fascinating power of colours must be acknowledged by all. Their influence upon the English school of painting has been most decided, and has imparted to it its distinguishing characteristic. The English painters have long been colourists, but English manufacturers, as a class, have yet to learn that the laws relative to the harmony and contrast of colours are of universal application; that whether a picture is to be painted, or a few pieces of coloured silk or cloth are to be exposed for sale, the favourable impression made on the spectator or purchaser is in proportion to the extent to which these laws have been observed, and that the beauty of a colour depends less, perhaps, upon its individual purity and brightness, than upon the skill with which it is contrasted with others.

When the impressions of wonder and delight, which we feel on the first view of the interior of the Crystal Palace, have passed away, and the mind becomes capable of attending to details, we are sensible of a more pleasing and tasteful arrangement of colours in that part of the building appropriated to foreigners, than in the department assigned to the exhibition of native and American productions. The object of all the exhibitors is the same, namely, to set off the articles exhibited to the greatest advantage, and to attract the attention of the spectator; but where coloured goods are displayed, we find the efforts of the various parties have been attended with different results. The harmony and good taste, as regards colour, with which many of the foreign productions are disposed, suggest the prevalence of some system by which the exhibitors have been guided in arranging the space allotted to them.

In point of elegance of design, harmonious arrangement of colours, and tasteful display, the French, considering the variety of works which they exhibit, excel all others. The Austrians (under which term the inhabitants of the Lombardo-Veneto are not included) and other Germans, although in advance of the English, have not yet attained the harmony of the French in the arrangement of colours. In all these countries we know that schools of design have long been established, and the scientific arrangement of colours is an object of sedulous study among all persons connected with the arts of design. But it is somewhat surprising to observe the harmony of colour which prevails in the productions of Turkey, Tunis, and the Asiatic nations; for, taking into the account the state of education in those countries, we cannot ascribe this harmony to a scientific knowledge, but to the custom which obtains generally in the East, of following the traditions of their ancestors. The fact is, however, a proof that the harmony of colours—of the more simple and positive colours, at least—was formerly well understood, and the perfect harmony of the architectural paintings of the ancient Egyptians, of the tombs of Xanthus, and Etruria, and the decorations of the Pompeian Villas, show that this knowledge has existed from a very remote period.

Excellent as the English have proved themselves to be, not only in the sciences but in the arts, it is universally, although reluctantly, admitted, that in the arrangement of colours they are not equal to their continental neighbours. This is apparent on a cursory inspection of the Great Exhibition, where the English goods appear to be arranged generally without any regard to the harmony of colours. The trophy of Messrs. Keith & Co., in the nave, is very defective in harmonious arrangement, and the defects are rendered more apparent by its prominent situation. In the first place the colours are all bright and positive, and the eye finds no neutral or quiet hues on which to repose. In the second place, the arrangement itself is bad; for we have the disagreeable impression of light blue next to crimson. Defects like these would have been obviated by a knowledge of the laws which govern the harmony and contrast of colours.

The harmonious arrangement and contrast of colours is not arbitrary, or absolutely dependent upon taste, but is governed by fixed laws, in the same manner as the other branches of natural philosophy. A "good eye," as it is called, may, indeed, greatly assist, but nine times out of ten the *good eye* will be found to mean the *educated eye*. All persons have not equal power of analysing their thoughts, so as to perceive accurately the whole chain of ideas which have led to certain conclusions; they are scarcely conscious of the intermediate state between the first impressions and the ultimate decision, and the "good eye" frequently receives credit for what has been, in fact, a mental operation.

The laws relating to the harmony and contrast of colours have been developed by M. Chevreul, professor of chemistry to the French national establishments of the Gobelins, Beauvais, and La Savonnerie, and they have been studied in France, less or more, by all connected with the arts of design; and, judging from the specimens we have seen, with more success by the industrial artist, than by the student of the Fine Arts.

It is much to be regretted that the subject is not more studied in England, where the arrangement of colours is too frequently looked upon merely as a matter of taste; and when we consider the large class of persons to whom this knowledge would be useful, it really appears astonishing that it should be so little cultivated. Not only would the manufacturers of articles of clothing and furniture benefit by this knowledge, but the wholesale and retail venders of the goods,—a very numerous class of persons,—as well as the upholsterer, house-

* See the Spectator, Nos. 411, 412, 413.

painter, decorator, and paper-hanger. To these may be added the large class of artisans employed in these trades, all of whom would profit by attending schools of design, or where that is impracticable, by learning the principles of the harmony of colours from their employers, together with the mechanical part of the different trades.

The good influence of the Schools of Design established in this country is, however, in spite of the defects alluded to as regards colour, clearly perceptible throughout the English department, and if, in some things, the execution falls short of the design, it must, in many cases, be attributed to the nature of the materials employed, to the deficient education of the artisan, or to a false taste in the manufacturers, which is shown by changing the design, or adopting part of it only under the idea that by so doing, they are conforming to the taste of the public. But the public taste is, perhaps, better than is generally thought. At all events, a fair trial should be given it, by presenting to it only what is good and excellent of its kind. There is, in fact, no better way of improving taste than that of placing good examples constantly before the eyes. The influence of habit is everywhere felt and acknowledged, and the eye, accustomed to contemplate the best productions of art, will not tolerate those of an inferior order.

Unlike most other buildings, the beautiful edifice of Mr. Paxton, from its vast extent, the lightness of its construction, and the quantity of light which it admits, does not interfere with the arrangement of colours on the walls and counters. For practical purposes the effect of the interior of the building resembles that of the open air. It is perhaps the only building in the world in which *atmosphere* is perceptible; and the very appropriate style of decoration adopted by Mr. Owen Jones has added greatly to the general effect of the edifice. To a spectator seated in the gallery at the eastern or western extremity, and looking straight forward, the more distant part of the building appears to be enveloped in a blue haze, as if it were open to the air, the warm tint of the canvas and roof contrasts with the light blue colour of the girders into which it is insensibly lost, and harmonising with the blue sky above the transept, produces an appearance so pleasing, and at the same time so natural, that it is difficult to distinguish where art begins and nature finishes. The busy groups in the nave below, while by their movement they give life to the scene, contrast by their broken and motley colours with the cool and aerial effect of the upper part of the edifice.*

The quiet and retiring colour of the edifice allows full scope for the introduction of lively and powerful, and especially of warm colours, into the lower part of the building, but much of the agreeable impression made on the spectator, and in some degree the interest of the exhibitors themselves, depend on the judicious arrangements and distribution of the colours. Let us see now in what manner this has been accomplished.

To prove the importance attached by some of our continental neighbours to securing the best possible disposition of the articles exhibited, it will only be necessary to mention, that in the Zollverein, and some of the other foreign departments, the arrangement of the different articles was entrusted to the superintendence of a decorative artist and his assistants.† The successful results of employing a person conversant with the subject are apparent throughout the Zollverein courts: and the prevalence of a system of arrangement based on scientific principles is everywhere perceptible, from the display of the most costly velvets and brocaded silks, to the tasteful disposition of gloves and balls of cotton. It is probable that the same kind of superintendence was also observed in the French and Austrian departments.

In order to trace out the system on which the arrangements of the continental decorative artists were founded, I made notes of the succession of colours in the spaces allotted to nearly 200 exhibitors, foreign and British, and from many of these notes, I afterwards made coloured diagrams. I shall endeavour to place before the reader the result of this investigation, and to show the principles by which the foreign decorative artists were guided.

Although the principles relating to the harmony and contrast of colours are equally applicable to the highest branches of Art, and to the arrangement of a few skeins of coloured silk, there is an important difference in the position of a painter and a decorative artist, which must not be overlooked. The former selects the whole of his colours, and arranges them according to the effect he wishes to produce, and the laws of good colouring. The task of the latter is in some respects more difficult, inasmuch as he frequently finds it already begun by others before his services are required. The apartments, for instance, may be papered or painted, or certain furniture may have been purchased. In this case his skill must be exercised in harmonising what remains to be done with the part already executed. The decorators of the different counters in the exhibition are in this predicament;—they are furnished with materials of certain colours which they must not only arrange so as to display their beauties of colour and texture to the greatest advantage, but must take care that they are not injured by the proximity of other coloured objects. In this respect their task resembles that of the "hanging committee" of an exhibition of pictures. Our good or bad opinion of an artist's colouring will frequently be influenced by the pictures which hang near his work. It is well-known that if a picture with a very warm effect is hung next to one of a colder tone, the latter will appear still colder to a person who has been contemplating the former. On the other hand, if the cold picture is looked at first, the other will appear unnaturally warm. In the exhibition of the foreign productions, and of many of the British, any injurious effect which might arise from the vicinity of the coloured articles belonging to other persons, is obviated by isolating the spaces appropriated to each exhibitor, by means of canopies and draperies, which in the foreign departments, are of rich or subdued colours, according to the nature of the goods to be exhibited.

All arrangements intended to attract the eye must be, in some degree, symmetrical. "The principle of symmetry," observes M. Chevreul, "has much influence on our judgment in many cases in which we do not recognise its operation," and this symmetry of form may be affected by light and shade, and colour. The consideration of form, independently of these two influences, is foreign to the present subject. I have before alluded to the good taste with which some of our continental neighbours, especially the French, have arranged the different articles they exhibit. In one respect, however, the English have an advantage over the foreign exhibitors on the ground-floor of the building, namely, in the superior height of the cases, or stalls, in which the dress and furniture fabrics are displayed. By this arrangement a greater quantity of light is admitted; and, where goods of large patterns, such as furniture damasks, are to be exhibited, the designs are in consequence shown to much greater advantage.

With regard to light and shade, it may at first sight be thought that they have no claim to consideration, when treating of the arrangement of colours. They however comprise an important part of it; for all colour is to some extent a deprivation of light—light colours are allied to light, dark colours to shade. To be satisfied of this fact, it is merely necessary to view colours contrasted with white, in a declining light, when the degree in which they are removed from light, and approach to darkness or shade, will be apparent. The attainment of the power of judging to what extent colour is a diminution of light, is an object desired by all engravers; and it is to an

* Mr. Owen Jones's coloured decorations of the building in Hyde Park are a convincing proof of his intimate knowledge of the laws regulating the harmony and contrast of colours. It will be observed that, in painting the roof, he has not introduced yellow which, next to orange, is the most exciting colour to the eye, and should therefore be admitted in small quantities only. The proportions in which the primitive colours are found to neutralise each other are—3 of yellow, 5 of red, and 8 of blue. The pale sky blue on the upper part of the building would neutralise but a small portion of yellow or orange. Mr. Jones, therefore, placed white of a warm tint next the blue, knowing that in conformity with the laws of the simultaneous contrast of colours, the white stripes by their opposition to the blue, would be slightly tinged with the complementary colour (pale orange) and thus perfect harmony would be produced, by one of the most beautiful contrasts in nature—namely, sky blue with the warm tint of delicate orange, which is frequently seen in clouds. The red stripes beneath the girders are only seen on looking upwards from below, and from being in shadow they do not strike forcibly on the eye.

† Mr. Chas. Müller, and Mr. Franz Köhler.

accurate perception of this, that the superior excellence of the best modern engravings is to be attributed. In the arrangement, therefore, of goods of different colours, and of different shades of colour, due regard should be had to the symmetrical dispositions of the lights and shades; that is to say, to the agreeable arrangement of the light and dark colours. This point has received no less attention from the foreign exhibitors than the arrangement of their colours. By some of them, the different pieces of goods are disposed alternately, so as to present the effect of dark and light: this arrangement prevails very generally, and may be traced from the richest and most expensive fabrics to the specimens of coloured leather, wools, and threads, and to the paper-hangings, and carpets on the walls. In other arrangements, black and white are disposed at regular intervals, the coloured goods being placed between them, as in some of the cases in the Austrian department. Sometimes the dark fabrics are suspended at the ends, the lighter and brighter goods being arranged in the centre. Again, where the greater part of the goods consist of dark colours, such as broad-cloths, a few pieces of lively colours are placed at regular intervals. The same arrangement may be seen in the kerseymeres, the greyish white tint of which is alternated with a few bright colours. When the general colour of the fabric is dark, relief is given by light coloured canopies; where, on the contrary, the general colour is light, or figured designs are exhibited, the arrangement is reversed, and the light colours are surrounded with dark and rich velvet canopies. Some of the articles, perhaps, consist of fabrics of one uniform colour, some of figured goods on light grounds, these are arranged with very pleasing effect, alternately, the plain (*i. e.* not figured) goods being considered as darks, the figured as lights. Sometimes the rich effect of velvets is increased by their being canopied with shawls of light and elegant designs.

The value of the quiet and semi-neutral colours in giving repose to the eye, and enhancing, by contrast, the beauty of rich and bright-coloured silks and velvets, is fully understood by the French, whose splendid display of Lyons silks and velvets, in the gallery, appears to the greatest advantage.

The beautiful Genoa velvets are, from the deficient quantity of light admitted into the cases in which they are displayed, not seen to such advantage as the French.

The velvets of the Zollverein are arranged with a very happy effect, somewhat on the principle of the rainbow or prism, thus:—

| Deep crimson. | Mixed. | Geranium. | Red. | Orange. | Yellow. | Green. | Blue. | Violet. | Dull red. | Grey. | Mulberry. |
|---|---|---|---|---|---|---|---|---|---|---|---|

and, with a little variation, thus:—

| Pale yellow. | Amber. | Orange. | Red. | Blue. | Violet. | Other pieces of stuff, having the effect of dark and light, figured and plain. | Claret. | Dark green. | Puce. | Scarlet. | Violet. | Orange. | Violet. | Yellow. | Brown. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

Among the most elegant and harmonious arrangements, both with regard to form and colour, may be mentioned that of M. Terrier, in the French department. The goods are suspended in three rows around the three sides of the case; the upper row consists of light and dark, but lively, colours, alternately; the second row consists of quiet semi-neutrals; in the third and principal row, the dark colours are arranged at the sides, and the more brilliant colours in the front and centre; but they are disposed with so much attention to gradation of tint, from the dark colours at the side, to the lightest in the centre, and, at the same time, with so much harmony, as to attract general admiration. Many of the cases in the Zollverein are also worthy of attention for their graceful disposition, and for the harmony of the colours.

In speaking of the harmony and contrast of colours, as exemplified in the Exhibition, the arrangements have, in many cases—especially where they have been illustrated by diagrams—been considered merely as abstract colours, without a polished surface, and without reference to form; it will, however, be easily understood that the effect of the colours may be much modified by the judicious disposition of folds, which not only produces variety, but adds to the beauty of the stuff, by the play of light and shade, and reflection.

The foreign decorative artists have availed themselves constantly of the harmony of contrast; where, for instance, the goods are each of a single, lively colour, they have produced variety by means of figured canopies and draperies: where, on the contrary, the goods are of light materials (such as muslins) and are covered with floral designs, plain-coloured canopies and fittings (sometimes of rich materials) are employed; and occasionally the colours are concentrated and brought to a focus by the judicious introduction of a well-assorted pile of plain merinos and crapes, of pure colours, the surfaces of which, having no lustre, are seen in their proper colours.

In the gallery there is an assortment of French muslins, very tastefully arranged under a lofty canopy of blue (nearly the colour of the girders), combined with a little red and white. Considering its vicinity to the blue in the roof of the building, the proportion of blue in the canopy, appears to me too great. The arrangement would, I think, be much improved by making the principal part of the canopy white, and enlivening it by a small quantity of blue, and a little red.

Another instance of the care taken by the French in the arrangement of their goods to the best advantage, is to be found in an assortment of black silks, also in the gallery. In order to obviate the sombre appearance of the black, variety and vivacity have been given by the introduction of a few pieces of orange-coloured silk. The French, in their most trifling arrangements, never seem to lose sight of the principle of the contrast of colours. The feather brushes, for instance, are coloured and arranged with artistic skill. In some, the outside feathers are red, while those in the centre are green; in others the outside is green, and the middle red; in others again, blue is contrasted in the same manner with orange. It is curious to contrast these harmonious arrangements of colour with the crude and unpleasant combinations on some English sheepskins.

Harsh and inharmonious contrasts of colour are, in the foreign departments, sometimes avoided by the interposition of rich figured or striped goods of different, but friendly colours, which conduct the eye agreeably, and gradually, from one contrasting colour to the other.

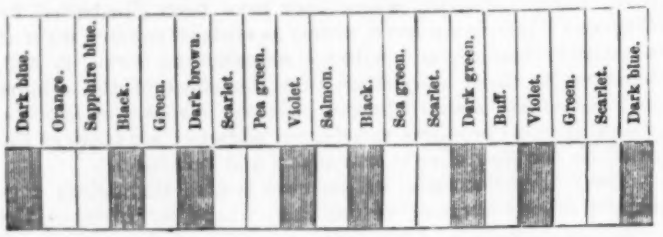
The arrangement of different pieces of plain coloured goods, so as to present an agreeable assortment of colours, is not attended with the same difficulties as those which are experienced in decorating buildings, or in the manufacture of carpets, or printing of fabrics, because the piece goods being separate and movable, their arrangement may be varied at pleasure.

As an instance of defective arrangement of British plain coloured stuffs, where there was ample room for improvement, may be mentioned that in the following diagram. The shaded parts represent the dark colours:—

| Dark blue. | Scarlet. | Green. | Buff. | Violet. | Green. | Pea green. | Black. | Dark green. | Scarlet. | Blue. | Scarlet. | Violet. | Orange. | Cool Green. | Brown. | Salmon. | Sea green. | Blue. | Black. |
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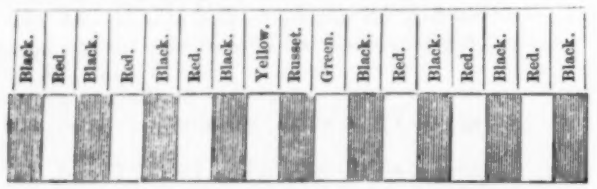
Here we have black, dark blue, and sea-green, in succession; sapphire blue between two scarlets, pea-green between black and blue,—all unpleasant combinations of colour. The dark and light colours also are arranged indiscriminately without any regard to effect.

The following arrangement of the same colours will be found more agreeable :—




In this arrangement the darks and the brilliant colours, such as orange and scarlet, occur at regular intervals; all the inharmonious contrasts of the first diagram are avoided, and the colours are arranged, as nearly as the materials will permit, according to the laws of contrast. Light and dark blue are opposed to orange; scarlet is contrasted with green, and green with violet.

Another defective arrangement consisted chiefly of reds and blacks with one green, yellow, and russet; the last three of which are, with very bad taste, placed in one corner. The following would be an improvement :—




Not only is the effect of dark and light obtained by this disposition, but symmetry also, from the central position of the isolated colours, which are so arranged as to offer no inharmonious contrast. These examples are sufficient to show how much the arrangement of goods of different colours may be improved by a little attention to the contrast of colours, and to light and shade.

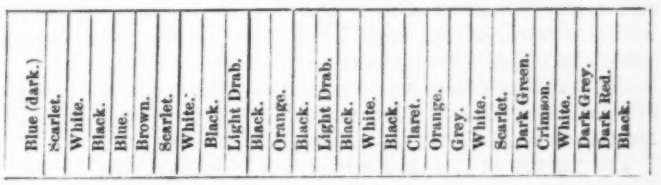
Besides form, light and shade, and colour, there are other principles which must be considered in the decorative arts, namely, fitness for the end proposed—repetition, and variety. With the first, the subject now under discussion, has little or no connexion; the importance of the second and third has been always acknowledged by all who study design.

The principle of *repetition* is observed in architecture, when both sides of a building, of a door-way, or of a window, correspond; it is observed in pictures or coloured decorations when the same colours are repeated in different parts of the design: if, for instance, the north and south sides of the Crystal Palace had been different, the general effect would have wanted the symmetry which is found in the uniformity of the building by the repetition of the lines. In the same manner, the repetition of the colours in a picture adds greatly to its beauty and harmony; a single spot of colour is looked upon by artists as a blot. The last diagram will show the advantage of attending to this principle in decoration.

If the repetition of forms and colours in works of art is considered a beauty, perfect uniformity is, on the contrary, a defect. The eye requires *variety* also. How much less beautiful would the Crystal Palace have been, had it consisted of the nave or transept only! Whereas, by placing these at right angles to each other, the principle of repetition is kept in sight, sufficient uniformity is preserved, and variety is obtained by the open space in the centre of the cross occupied by the sparkling glass fountain. And here it may be observed, that, whenever it is wished to give one part prominence over others, that object should not be repeated either in form or colour. In the exposition of goods for sale, this should never be the case; the object in all arrangements of this kind being to place the *whole* of the goods exhibited in the most favourable point of view.

In pictorial arrangement variety of colour is obtained by the introduction of different hues of the same colour, and of different degrees of brightness. For example, although it is proper to repeat certain colours, as red, for instance, it is not necessary that all the reds in a picture should be of a bright vermilion colour; on the contrary, the picture will gain in beauty if one should be of a dull earthy red, another bright red, a third crimson, and so on through all the scale of colour. This principle is acted upon by all the best colourists. I will mention one instance only among the old masters. In a very fine picture by Titian in the Church of Sant' Afra, at Brescia, there are eleven figures or parts of figures; The Saviour is dressed in a lake-coloured drapery, the lights of which are pink,—he has loose upper drapery of dark rich green. The figure on his left is dressed in light warm green. The dress of the woman is light yellow shaded with blue, her ample upper drapery is a rich and dark maroon. Another figure is dressed in green, and two others in different shades of red, inclining to maroon and crimson. The blue shades of the woman's dress are repeated in a blue sash over the red drapery of another figure, and in the dark blue of the sky. The light yellow is also repeated in two other parts of the picture. Thus, out of the eleven figures, four are dressed in red, and three in green; and yet, while the principle of repetition has been acted upon, a due regard to variety has been observed. Among modern artists we need only refer to Sir Charles Eastlake's beautiful scripture-piece in the Vernon Gallery, in which some part of the drapery of six figures out of the eight, which the picture contains, is of a red hue, and yet great variety is preserved. We find this principle carried out in the foreign arrangements, in which red is frequently the prevailing colour; but while the red tint is clearly perceptible at proper intervals, the individual hue of each piece of stuff is so varied that all monotony is avoided.

The manner in which the principles of repetition and variety are recognised and acted on in the foreign departments, will be seen by the following diagram. In the space allotted to a manufacturer of Klagenfurt, the principal colours are scarlet, orange, black, white, blue, green, and some of the semi-neutral colours; they are arranged with excellent effect thus :—




In another arrangement the pieces of cloth are so disposed that the blacks and very dark colours occur about every fourth piece, the lighter broken colours being arranged at the ends, the brightest and lightest in the centre.

Another means of producing contrast and variety, of which some of the exhibitors in the Zollverein department have availed themselves, is that of the opposition of cold with warm colours. These are further contrasted by the cold colours being treated as lights, and the warm colours as shades, and *vice versâ*. The broadcloths of Messrs. Keltwig & Co., are thus arranged :—

| | | |
|---|---|---|
| Warm dark Colours, and cool light Colours alternately. | Cool Colours, Dark and Light alternately. | Warm dark Colours, and cool light Colours alternately. |

The same attention is paid to the proper contrast of colours, by avoiding harsh and inharmonious oppositions, and while sufficient bright colour is introduced to produce a rich effect, the value of this bright colour is enhanced, and repose is given to the eye, by the introduction of dark and semi-neutral colours. Addison remarks in the essays before quoted, that "where the colours of a picture are well disposed, they set off one another, and receive an additional beauty from the advantage of their situation." The same remark is applicable to all the decorative arts which depend upon colour for their effect; the degree of pleasure received in contemplating them is, as has been before observed, regulated more by their

arrangement with regard to each other, than by the absolute beauty and purity of the colours themselves.

After a general survey of the arrangements of coloured goods in the French, Austrian, and Zollverein departments, some of the principles by which the decorators have been guided become apparent. The principles of symmetry, repetition, variety, and harmony in the contrasts of colours, can be traced by an educated eye.

The general colour of the building being light and cool, it contrasts well with the positive colours of many of the articles exhibited. The prevailing colours of the fabrics exposed to view are rich and warm, and these are set off by the strong darks and semi-neutral colours with which they are surrounded. The favourite contrast, and that which pervades all parts of the building, is green and red; even in the Chinese department the pictures with ruby-coloured grounds are hung on a green paper, and the counter is covered with red. In the Indian department, also, the same contrast is found; on the carpets crimson is contrasted with green; the furniture of one of the beds is scarlet lined with green, the quilt is green lined with scarlet. In the French and Austrian departments the red harmonises with the green; this is not always the case in other parts of the building, where crimson is frequently placed by the side of cool green, and Mr. Monteith presents us with a piece of cotton print in which scarlet is contrasted with very warm green, the effect of which upon the eye is so dazzling as to be almost painful. Indeed, the general appearance of the court in which the cotton goods of this manufacturer are exhibited is far too red, and his combinations of red with green are generally inharmonious. The brilliant colour of the Turkey red dye, which Mr. Monteith produces in such perfection, would appear to greater advantage if contrasted with green of a colder and more subdued character.

Some of the combinations of colour in the Tunisian department are very harmonious. We see dresses of crimson lined with dark green, others of green lined with crimson; here a lilac dress contrasted with green; there a crimson dress lined with citrine.

If, however, the general impression is that the British goods are not arranged with as much taste as the foreign, we are happy to say there are among the former, many instances of tasteful arrangement, and of well-assorted colours. Among the best may be mentioned the mixed fabrics of Messrs. Brown, and Messrs. Akroyd of Halifax; and of Messrs. Schwann, Kell & Co.; the furniture prints of Messrs. Swainson & Dennys, of Ripley & Sons, Fry & Co., Crocker, Law & Sons, Englis & Wakefield, and Mr. C. Hooper's broadcloths, in which blacks are disposed alternately with colours. The space occupied by Mr. Winfield's (of Birmingham), hardware, is also arranged with much taste, and attention to effect.

If the task of the decorative artist is attended with difficulty, that of the carpet weaver is so in a greater degree. The former may alter his arrangement if he finds it inharmonious, but the latter has no resource but to let his work remain as it is, or to begin it again. The circumstance of a single thread being a little too dark or too light, will be sufficient to destroy the harmony of the design.

The effect of many of the carpets of English manufacture when viewed from the opposite side of the building is rich, but—

"'Tis distance lends enchantment to the view:"

a nearer inspection—and it is to be remembered that carpets are intended to be placed near the eye—destroys, in many cases, the pleasing effect, and the arrangement of colours is found to be harsh and discordant, wanting in that which contributes so much to the beauty of all colouring, the presence of middle tints, and of those soft and agreeable broken colours which give repose to the eye, uniting the extremes of light and dark, and harmonising the contrasting colours. The great difference between the pleasing arrangements of colour in the French carpets, and the harsh combinations in the British, appears to me to arise not only from the more skilful contrasts of colour in the former, but also from a mechanical difference in the mode of execution, which I shall endeavour to explain.

If the same design were furnished to a French and to an English carpet weaver, it would be more than probable that the production of the former would possess the harmony of the design from which he worked, while that of the latter would be wanting in mellowness. The reason is this: in the best Brussels carpets of British manufacture, it is seldom that more than three or four shades of the same coloured wool are employed;* while the weaver of the carpets of Beauvais and La Savonnerie is furnished with between twenty and thirty shades; even for furniture carpets, the number of shades is generally ten. The weaver is consequently able to unite his colours by an almost imperceptible gradation, and thus to prevent the harshness which arises from colours or tints far removed from each other in the scale of harmonic gradation being brought into close contact. This may be explained by the following diagram:—

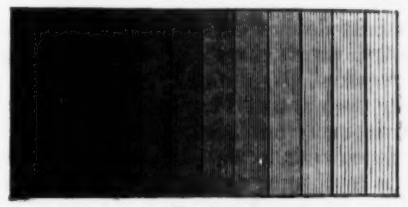


Fig. 1.

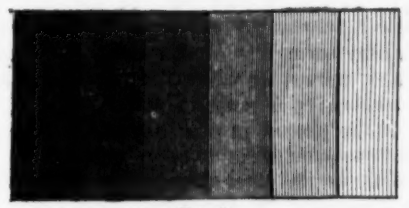


Fig. 2.

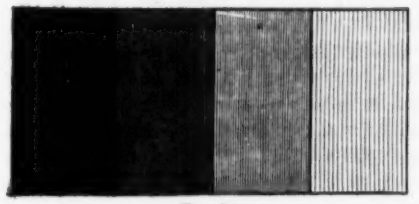


Fig. 3.

The first figure is supposed to represent a portion of the design for a carpet, which is to be shaded gradually from the darkest tint downwards, to the lighest tint of the same colour; the gradations of tints being twelve in number, the variations are slight, and the effect is very soft. The second figure is to be graduated in a similar manner, but the number of shades of colour, instead of being twelve as in the first, are only six; the gradations of tint, which must be selected at regular intervals, will be more abrupt, and the effect less soft. Now, suppose the same space in the third figure is to be shaded in the same manner, but four shades only are to be employed, in this case the transitions will be still more abrupt, and the general effect will be harder, and less pleasing than the second figure. It will thus be readily understood that the more numerous the gradations of colour, the softer and richer will be the effect.

Not satisfied with possessing a greater number of gradations of colour, the French weaver compounds others: for example, let us suppose that he has ten shades of colour given to him, that the wool with which he works is composed of three threads, he can, by mixing two threads of No. 10, with one of No. 9, form an intermediate tint which may be more suitable to the design than either of the others; in the same manner, by mixing threads of different colours, he can form those broken tints, which add so materially to the mellowness and harmony of the design. Thus, two threads of green and one of red (properly contrasted), will form a useful broken or shadow tint; and two threads of red and one of green, will form another shade, different in its effect from the first; both of

* It is said that seven colours only can be introduced into a Brussels carpet.

these may be found useful in carpets containing much red and green.

From the appearance of the coloured design on paper for a carpet, it is scarcely possible to judge of its effects when worked; for, as the weaver has no means of imitating the softly blended tints of the original design except by stitches, which are in fact a succession of small squares, the transitions of colour (which are also dependent on the number of shades to be employed) are necessarily more sudden and abrupt; and he cannot, as M. Chevreul observes, be said to *copy* the design, but to *translate* it; the peculiar manner of weaving the carpet, and the want of the requisite number of shades and broken colours, preventing his imitating it with greater exactness. Much, however, will depend on the skill of the weaver, and his knowledge of the principles of the harmony and contrast of colours; the artist who makes the design then, is not chargeable with those abrupt transitions of colour, which so frequently shock the educated eye in the finished carpet.

These remarks do not of course apply to Mr. Whytock's patent tapestry carpets, in which the wool being dyed of the *exact* tint required by the coloured design, all hardness occasioned by the want of intermediate tints, is avoided, and a rich effect is easily produced. In this case the beauty of the carpets depends upon the harmony and contrast of colours in the design, and upon the accuracy with which the tints are imitated by the dyer.*

The designs of the greater part of the carpets exhibited consist of a centre variously ornamented, surrounded with a border of a rich design. Carpets of this description are not adapted for apartments in which the furniture, according to the modern fashion, is disposed all over the room. The carpet is intended to be placed in the centre of the room, and no furniture but a table should be placed on it; the border should be visible in its whole extent, except at the fire-place, where it is concealed by the rug. The space beyond the ornamental border may be filled up with a carpet of quiet colours, inlaid boards, or encaustic tiles, according to the purpose for which the room is designed, and on this the chairs and other furniture should be placed. The effect of the rich border would be entirely destroyed by placing furniture on it.

These carpets suggest another observation. They are most of them of gorgeous colours. In order therefore to preserve a due harmony and balance of colours, the walls of an apartment containing one of these carpets should be covered with some quiet tints which harmonise with the colours of the carpet; and the chairs and curtains should be of one uniform colour.

The selection and contrast of the colours of carpets are governed by the general laws relative to the contrast and harmony of colours.

Although the English carpets, as a class, are justly charged with an inharmonious arrangement of colours, there are, nevertheless, some to which this defect cannot be imputed; and which, as regards the disposition, and assortment of the colours, are fully equal to those of any other nation. The limits assigned to this esssay do not permit a detailed description of the best carpets; but I have great pleasure in mentioning among the most successful exhibitors of carpets the names of Messrs. Wright, Crump, & Crane; Messrs. Tuberville & Smith; Mr. Lapworth; Messrs. Watson & Bell; Mr. Humphries; Mr. Harris; Mr. Templeton; Messrs. Newcomb & Sons; Messrs. Jackson & Graham; Messrs. Henderson & Widnell; and Mr. Pugin. Mr. Woodward also, exhibits a stair-carpet, which presents a very pleasing arrangement of quiet colours.

The French exhibit some carpets and hearth-rugs of great beauty, which are deserving of study for the harmony and contrast of the colours, and the softness with which the different tints and shades are blended. In the large carpet with the elegant arabesque design the contrast of the deep rose colour with its complementary pale warm green, is very beautiful and quite novel, but the general effect of the carpet is too brilliant, the eye requires repose, and the introduction of a little more of the quiet semi-neutrals would have been a great improvement. The coloured flowers on the large industrial carpet are exquisitely wrought, the gradations of colour have all the harmony of the natural flowers; but the general effect would have been improved had the ground been of less positive colours.

The arrangement on the wall of different breadths of French carpets is dictated by the same good taste for which the French are generally distinguished. A single breadth of carpet, of two shades of dark crimson, dark green, or dark blue, is contrasted with two breadths of carpet of floral design, of the brightest colours on white grounds, the two breadths of the latter being necessary to show the beauty of the design. The arrangement produces the effect of light and shade.

The German carpets are not, on the whole, equal in the harmonious arrangement of the colours to the French, there are, nevertheless, some which are excellent. A carpet of Belgian manufacture, in which a claret-coloured ground is enlivened by a design in amber colour, relieved with a little white, lavender, and coloured flowers, is very handsome. In the Zollverein department is a carpet by M. Dinglinger, which has, also, a good effect. The good effect of a carpet, covered with a small design in red, dark blue, yellow, green, and white, is injured by the somewhat glaring colours of the border, which do not harmonise with the centre. Upon the whole, some of the richest effects of colours on carpets are those on a claret-coloured or russet ground, enriched by a design in oak colour, and enlivened by coloured flowers. Claret, or russet, is, in general, a better colour for the extreme darks of a carpet than black, for it harmonises with colours partaking of red, and it contrasts well with the cool colours. Black, besides, being too cold, frequently presents too great an opposition to the other colours.

Although the Turkey and Persian carpets do not emulate ours in the brilliancy of the colours, or the elegance of the design, they are generally far superior to them in the harmonious combination of the colours. The designs, if such they can be called, are generally small, and the beauty of the carpet consists chiefly in the arrangements of small portions of colour, which are disposed rather with a view to their general harmony than to the formation of any design. Occasionally, however, an arabesque or geometrical pattern may be traced. The prevailing colours are reds and greens, strengthened occasionally with deep indigo blue, and enlivened with a little orange or yellow. The scale of colour comprises yellow of two shades, orange, red, crimson, and russet, two shades of green, two of blue, black and white,—a sufficiently extensive scale to produce good and rich effects of colour, where a pictorial design and chiaroscuro effects are not attempted. The colours in the Indian carpets are, perhaps, brighter than in those of Turkey, and are contrasted with great skill. One carpet, in which the colours are very beautiful, is of silk. Some of the Indian prayer carpets, with deep gold borders and fringes, are extremely rich; in these, repose is obtained by making the rug of plain crimson silk,—persons with less taste would have covered it with an ornament.

Among the French carpets is an imitation Turkey carpet, which presents a very harmonious combination of colours. Mr. Lapworth has, also, a Turkey carpet, in which the colours are well arranged.

With regard to those libels on pictures, executed in Berlin wool, which are now unfortunately so common, and some of which have found their way into the Great Exhibition, it is

* In the Brussels carpets, wool of different shades and colours is employed, those required to produce the pattern being thrown upon the surface, while the others are passed at the back; by this means more wool is used than is necessary, and, as the shades of colour are limited in number, the transitions of colour are more abrupt. In the patent tapestry carpets, the wool is in one continuous length, which, by exact calculation of the quantity of each tint that is required to complete the pattern, is dyed of various colours before it is woven. The weaving of a carpet of this kind is, therefore, a simple process; the workman has nothing to do but to weave the tinted wool as it is delivered to him, and as in this kind of carpet, no wool is passed at the back, the material is economised. When the carpet is finished, the pattern is in every respect, except in the square form of the stitches, equal to the painted design (provided that the calculations have been made correctly), and the gradations of colour may be as numerous and as complicated as those of the original. The greatest nicety and accuracy is however required in making the calculations of the different lengths of colour with which the wool is stained, any error in this respect would of course distort the pattern.

lamentable to think that ladies should, with a patience and industry worthy of a better object, spend so much time upon them. It is impossible to see these caricatures of human nature without applying to them the words of Shakespeare,—"One would think that some of nature's journeymen had made them and not made them well, they imitate humanity so abominably." If half the time that young ladies devote to these useless labours were devoted to the acquirement of a knowledge of the principles which govern the harmony of colours,—a kind of knowledge which is very easily attained,—the good effects would soon be apparent, not only in the more appropriate choice of subjects on which to display their skill in needlework, but in better and more tasteful work applicable to domestic purposes.

The subjects adapted to this kind of industry are flowers, birds, arabesques, and other objects which admit of the introduction of lively colours. Subjects which involve the combination of tints, requiring the nicest gradations of colour and the most faithful observance of the chiaroscuro, such as occur in figure-subjects, should be always avoided.

The observations of M. Chevreul, in his excellent work on colour, with regard to the representation of the human figure in tapestry, are deserving the attention of those ladies who exercise their ingenuity and patience on Berlin wool work. M. Chevreul observes that, from the nature of the materials and the method of working, a coloured image is formed by two threads cutting each other at right angles, and consequently producing an uneven surface; whence it follows, that tapestry will never produce the effect of a picture (the surface of which is quite even), unless it is viewed by the spectator from such a distance that the lines are no longer visible; he also observes that, from the necessity that the interstices between the stitches should disappear from the sight before a piece of tapestry can produce the effect of a picture, it is essential that the objects represented should be of large size, and of a variety of colours, which present harmonies of contrast rather than those of analogy. "Every example," he continues, "which does not fulfil these conditions, is bad, and as it is very difficult to find shades of colour sufficiently numerous and properly contrasted to match the various tints in pictures which have not been painted for the express purpose of being re-produced in tapestry; it would be for the advantage of the art if pictures were executed purposely to serve as models for this kind of work: these models should be painted in a broad manner, without those delicate gradations of tint which distinguish the higher class of art." If such then be the opinions of one so well acquainted with the subject as M. Chevreul, with regard to the representation of figures in tapestry, with how much more force do they apply to Berlin wool work, in which the stitches are so much larger. Young ladies' should consider this before they attempt to represent with their needle Sir Edwin Landseer's "Bolton Abbey," or the young Prince of Wales as a sailor.

The oil-cloths appear, with some exceptions, to be open to the same objections as the carpets, namely, the prevalence of harsh oppositions of positive colours, and the want of middle tints. Some, however, exhibited by Mr. Nairn of Kirkaldy, are very harmonious. The colours in these are generally of quiet and broken hues. In one of his specimens more lively colours are combined with a graceful design and equally harmonious effect. An oil-cloth, exhibited by Messrs. Smith and Baker, has a very agreeable effect: in this, the colours are bright pure green; dark ultramarine blue, inclining to purple, and made to appear still more purple by its contrast with green, which in its turn receives a warm tint by the contrast; oak-colour, which here represents subdued orange, the third of the secondary colours; dark brown, and white. In another specimen, coloured black, white, and red, the black pattern on the red acquires, by contrast with the latter, a dark green tint. A well coloured design of an oak-colour, with coloured flowers on a white ground, is exhibited by Mr. Wells.

The arrangement of colours in encaustic tiles and other compositions for pavements and mosaic work, is in general better than in carpets. These, however, are not attended with the same difficulties, the designs commonly consisting of geometrical patterns in few colours.

As the last-mentioned arts must be considered rather as revivals than as new inventions, the manufacturers have shown much good taste in adopting not only the mechanical part of the arts, but the style of design, from examples of acknowledged excellence. The advantage of studying the principles of design and colour observed in the ancient and medieval works of this class is apparent in these modern imitations, which are comparatively free from those violent oppositions of colour so apparent in some of the other branches of Art-manufacture. The success of these designs therefore, affords a presumption of the perfection which may be attained in decorative Art, when the true principles become familiarly known and practised.

In the encaustic, and pavement tiles, and mosaic flooring, the colours are generally of the subdued or broken kind; deep and dull blue, quiet greens, buff or yellow ochre colour, dull red (the colour of terra cotta), chocolate brown, black, and slate, with white of a warm cream colour, are the usual colours. Bright and positive colours are by no means necessary to produce harmonious and agreeable effects—it is the just balance and contrast of colours which causes harmony. Among the best examples of mosaic pavement may be mentioned, copies of portions of the pavements in San Bartolomeo, and Sta Maria Maggiore, at Rome, and in the cathedral at Naples; also of some Etruscan and Pompeian designs.

The arrangements of colour in the specimens of metallic lava are not so good: the harmony of the quiet and more subdued colours is broken by the abrupt transition to bright vermilion, or yellow, which overpowers the rest. Although this pre-eminence of one colour over the others, may produce an excellent effect in painting by calling the attention of the spectator to the principal object, it is not so with respect to the kind of decorative Art we are now considering, in which such an arrangement would be misplaced. In a design of this kind, it is intended that the eye should embrace the whole of the subject at once, and a general balance and harmony of colours should pervade the whole design; the prevalence, therefore, of one colour over the others, either by its brightness or its undue proportions, destroys the unity of effect, and is clearly a blemish.

It is much to be regretted that the papier-mâché and japanned goods should present so few examples of good taste in colouring. In these, the glitter of metallic colours is too frequently mistaken for richness, and violent contrasts for harmony. The artist seems to run riot in the riches of his palette, and to endeavour to dazzle if he fails to please. In speaking of the want of harmony in the colouring of carpets, due allowance has been made for mechanical defects, which render the adoption of certain designs a matter of some difficulty, but none of these defects can be imputed to the painting of papier-mâché works. With an almost unlimited scale of colour, and obedient materials, which are capable of producing the richest and most harmonious effects of colour, these works by the bad taste too often perceptible in their decorations, contrast disadvantageously with the Indian articles of the same nature, in imitation of which they were originally manufactured. The Indian principle of ornamentation deserves as much attention as the material, and the examples of the tiles and mosaic pavements may be adduced as instances of the advantage attending the study of the principle of decoration adopted in national manufactures, as well as the materials employed.

The same abruptness and crudity of colouring which are perceptible in the English carpets, are also too often visible in the printed table covers, the dyed sheep-skins, the designs for silk handkerchiefs, and the furniture chintzes and damasks. In many of the latter the designs are very beautiful, but the colours are frequently ill-assorted, as well as harsh from the extreme strength, and in some cases *blackness*, of the shadow colour, especially when contrasted, as frequently happens, with regard to furniture-prints, with a white ground. A design of holyhocks on a white ground among the furniture chintzes of Messrs. M'Alpin, Stead, & Co., is, however, exempt from these defects, and is very beautiful. Messrs. Swainson and Dennys have some excellent and well-executed designs upon white, pale green, and claret-coloured grounds. The general

arrangement of the space allotted to these manufacturers is also very tasteful.

It is much to be regretted that the very elaborately decorated bed exhibited by Messrs. Rogers & Dean should not display a more chaste and harmonious assortment of colours. The designer appears to have mistaken gaudiness for splendour. The colours of the bed are scarlet, bright green, white, and straw-colour; the colour of the canopy is green, trimmed with gimp of various colours, among which are red and yellow, while the curtains are of deep blue and orange-coloured flowers with green leaves on a white ground!

The gorgeous medieval court of Mr. Pugin demands a few words. While acknowledging the beauty and richness of many of the objects with which it is decorated, it must be confessed that in general harmony of effect the court is inferior to the beautifully arranged French court containing the Sèvres china and Gobelins tapestry. In the former there is too much ornament; too much positive colour; too much unsubdued splendour; scarlet and gold meet the eye in every direction, and overpower it with their brilliancy.

The painted glass is too important a subject to be dismissed in a few words. It should furnish the text of a separate article. It may, however, be observed, while admitting the great beauty and excellence of the magnificent window by Bertini, of Milan, in the nave, that in this Art the English need not fear to enter into competition with foreigners. Even in this department, however, some contrasts of colour, which might have been avoided by a better knowledge of the principles by which the harmony of colours is regulated, may be detected by a practised eye.

The observations in the preceding pages will, it is hoped, have shown the utility and advantages which may be derived from the study of the harmony of colours, to those even who are not actually engaged in the production of coloured goods.

The man of taste, and even the casual observer, can judge whether the general arrangement of colours is pleasing or displeasing to the eye; but the artist and the scientific man take a more comprehensive view; they would ascertain how an effect had been produced, in order to be able to repeat or avoid it at pleasure. By means, therefore, of comparing and analysing, it is found that the contrast of colours, which, to the superficial observer, appears to be merely a matter of taste, is, in fact, governed by fixed laws; and that "good taste," and "a good eye," are but common terms for that almost instinctive perception which some persons possess, of what is in harmony with these laws or contrary to them, and which is only acquired by others after long and assiduous study.

That the British painters have "an eye for colour" is uniformly admitted; how is it then, that the same cannot be said of the British manufacturers? The answer is because the eye is *educated* in the one case, and *uneducated* in the other. The first attempts of our painters in colours were not attended with the successful results of their riper years. Neither do the early pictures of the great Italian colourists exhibit the harmony of the works executed in the prime of their artistical career. The attainment of a good and harmonious style of colour in painting is the result of much observation and study, not only of nature, but of the works of other artists: the same steps must be followed in Art-manufactures, or the same results will not be attained. When the principles by which the harmony of colour is regulated are clearly understood, they are easily carried into practice. Although, as has been justly remarked, the British manufacturers are inferior in colouring, and frequently in design, to the continental exhibitors in decorative art—for under this term we must include those elaborately ornamented carpets, dress, and furniture fabrics, exhibited in the Crystal Palace—there is evidently an improvement upon former designs; and when the subject of colour has received the attention which it deserves, we may confidently reckon on a still greater improvement. The elegant designs, and the harmonious colouring of the French and Italians in their Art-manufactures, has been the subject of general commendation; but neither of these nations acquired their good taste in design and colour in a day, or without study. In former times, it is well known, the best Italian artists did not think it beneath them to make designs for Art-manufacturers; hence the good taste of the Italians in the lower branches of Art. The French have had schools of design for more than a century, and in consequence of the attention paid in these schools to the harmony of colours, their Art-manufactures exhibit a better and more harmonious style of colouring than many of their works of the higher classes of Art—a convincing proof of the success attending the study of the subject, and the advantages to be derived from the contemplation of good examples. When the British manufacturers study colour with the same earnestness as the British artists have done, the happy results will be visible in their productions; and not until then can they successfully compete in the decorative arts with their continental neighbours.

In conclusion, I must observe, that if, in the preceding pages, foreigners have been commended at the expense of the British for their skill in the arrangement of colours, it has been done in the full confidence that it was merely necessary to point out the defect in order to induce our enterprising manufacturers to overcome it. The superiority of our countrymen in so many branches of industry—in those especially which are most essential to the interests and comforts of mankind—is so manifest, that we can afford to acknowledge our inferiority as regards the arrangement of colour. But the British are not content with mediocrity, aud I feel assured that if another exhibition of the industry of all nations should ever take place, the same defects will never again be imputed to us.

I have mentioned that the taste and skill of the Italians and French in the arts of design were not acquired in a day, but that they have been the growth of years; I am satisfied that time only is wanting to render the British fully equal to them in these arts. It has been urged by some that the superiority of the latter consists in the production of what is useful, and that they *cannot* attain eminence in the ornamental arts; but the word "impossible," as Lord Brougham says, "is the mother-tongue of little souls;" and the word "cannot" has had no place in the national vocabulary since the day when Robert Bruce watched the repeated, and at length successful efforts, of the spider to reach the wall of the hovel in which he lay concealed.






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I.

BEAUTY and utility are equally attributes of the vegetable kingdom. The natural ornaments and clothing of the earth are the herbs and trees that conceal the nakedness of her soil, and garb her with a robe of verdure. Her mountain peaks, that tower amid the clouds, and her rocky ledges, that stretch into the sea, alone are bare. The continents repose on their planet's surface, like mighty statues of the ancient time, whose lofty heads of snowy whiteness rose skywards uncovered, and whose ivory feet rested naked amid the ebb and flow of the tide of worshippers, pouring through the temple gates; whilst their massive bodies were invested with many-hued draperies, rich in embroidery, and thickly garnished with flowers. But the earth's clothing is no holiday vestment. Man wraps himself in its shreds, and derives nourishment from its countless products. Out of stem and leaf he constructs the implements of peaceful toil, the furniture of luxurious ease, the weapons of deadly warfare; and builds himself hut and house, palace and ship. From bark and fibre he manufactures fabrics, surpassing in beauty the tissues out of which they have been woven, and, staining them in symmetrical or fanciful devices with hues supplied by the saps of plants, emulates the brilliancy and variety of nature's own painting. Out of their vital juices he extracts healing medicines and virulent poisons, or, changing the flowing sap to purposes strangely foreign to its original destination, converts its concreted and flexible essence into graceful vases and endless tubes, vessels and vestments; or belts and valves of wonderful machinery that in its actions and operations dares to rival the untiring energy and productive power of Nature herself.

The investigation of the various vegetable products that have been used for purposes of manufacture, clothing, ornament, food, and physic, is a part of the science of the Botanist. By him are determined the structure and affinities of the plants from whence they have been derived, and through his enquiries we are made acquainted with the relative value of substances already known, and the probable sources of new and sometimes better materials. He looks with hope to the influence which the Great Exhibition will assuredly exercise upon the economical bearings of his science. Through it he is enabled to see and examine the innumerable bodies of vegetable origin that find their way into commerce almost without notice or examination, except by those who employ them, without caring to enquire whence they come, and what they really are. Manufacturers have much yet to gain from science, and this great opportunity of bringing the student into contact with the practical man will doubtless benefit both. For the naturalist interested in the manifold applications of his favourite studies, now for the first time collected within his view, will mingle philanthropic aims with the somewhat selfish pleasures of purely scientific enquiry. And the manufacturer, quick to appropriate new fields for the exercise of his skill and profitable employment of his capital, will learn to value the accurate and minute information concerning the sources and capabilities of unused or imperfectly applied products, which so many of our philosophers possess without caring to communicate, unless where it is sure to be understood and appreciated.

The works of botanists contain minute descriptions of more than eighty thousand distinct kinds of plants. Each member of this vast assemblage has a name assigned to it, and a "character" by which it may be distinguished from every other known vegetable. The name is composed of two latin words, one significant of its genus, or relationship with plants very near it in structure and aspect, the other expressive of some peculiar feature of its own, or merely serving to designate it distinctly among the several species or kinds composing the genus to which it belongs. Out of this simple proceeding a scientific language results, comprehended by botanists all over the world. Thus, when we write of the *Populus tremula*, all botanists in all nations understand by the generic word *Populus*, a plant presenting an assemblage of characters of organisation, such as are common to all poplars and are combined in poplars only; and by the specific epithet *tremula* they understand that particular kind of poplar to which in England we familiarly give the name of *aspen*, and that kind only. The word *tremula* stands as a sign for a certain combination of characters distinctive of the aspen, among plants of the poplar group or genus. By this simple scheme of nomenclature, devised by the illustrious Linnæus, we are enabled in few words and within limited compass to refer every known plant to its recognised place in the great army of the vegetable kingdom, and the extent to which scientific labelling has been attempted among the collections of vegetable substances in several departments of the Exhibition, is a pleasing indication of the recognition of the definite language of science by not a few of the commercial exhibitors. In the end it will be found that this precise, though technical nomenclature, is really easily learnt and much more convenient for business use, than the vague, unmeaning, and often false terms in popular use.

Of all the natural history sciences, botany is that in which systematic research has been prosecuted with most industry and completeness. The facility with which large collections of preserved plants can be accumulated and kept in order by private individuals, and the comparative small expense at which assemblages of living vegetables can be brought together, have been the chief causes for this high state of botanical knowledge. It is out of the power of the student, unless vastly richer than students generally are, to accumulate within his reach a collection of great or sufficient extent of creatures even of any one division of the animal kingdom; a nation only can approach to completeness in the formation of a museum illustrative of animal life, and as to gathering together an ark-full of living animals, such as is essential for complete study, the greatest of zoological gardens can make but little way; and all the power, resources, and science of a Zoological Society can only succeed (inestimable is that success) in assembling the living representatives of a portion of one of the

four great divisions of the animal kingdom, an effort impossible of imitation by an individual philosopher, unless he combine the love of science, the energy and wealth of an Earl of Derby. Of living plants on the other hand, not a few private persons have valuable collections, and the vast assemblage within the precincts of the Royal Gardens, at Kew, presents an opportunity for botanical study, such as can be met with nowhere else; whilst among the many and extensive herbaria of dried specimens belonging to lovers of botany and scientific societies in Britain, that of the illustrious botanist who presides, to the great benefit of the public, over the Gardens at Kew, is probably unequalled in the world, although it be a private collection.

Yet with all these facilities for the acquiring of botanical information, and with all the advantages of an extensive and constantly increasing literature in this department of science, it is astonishing to find how large is the number of vegetable productions used in the arts or manufactures of which our knowledge is very imperfect; the sources of many of them indeed are, scientifically, unknown. If we visit the workshop of the cabinet-maker, we find him using ornamental woods, known to him by some euphonious savage or uncouth English appellation, but of which the ablest of botanists cannot tell the name of the trees that furnished them, or state more than the great class, or the possible natural family to which such trees belong. If we explore the laboratory of the chemist, whose business it is to compound the prescriptions of the physician, or the stores of the druggist who supplies our manufactories, we are shown substances whose precise sources have escaped all the searching enquiries of a Royle, a Christison, or a Pereira. Even the yards of our ship-builders contain not unfrequently vast beams and planks of unknown or doubtful trees. All the light that pours so gloriously through the transparent walls of the Crystal Palace cannot, in the present state of our knowledge, enable us to determine with certainty the origin of many of the beautiful and curious vegetable productions so admirably arranged within them. But out of this ignorance knowledge will spring, for now, in this great gathering and comparison of things used and things useful, we shall have the means of knowing from whence many a substance really comes, that hitherto in its mystifying course through the labyrinths of commerce, has defeated all attempts to ascertain its birthplace.

In illustration of these remarks we may refer to the collections of vegetable substances employed in manufactures displayed in various parts of the Exhibition, and more especially to those sections of them devoted to ornamental woods. The admirable and most interesting series of specimens illustrative of imports of raw produce into the port of Liverpool, in the getting up of which the greatest pains have been taken by the gentleman who superintended it and carried out the idea of forming such a collection, contains not a few imported woods used for furniture-making in this country, derived from undetermined trees. This is also the case with almost all, if not all, the collections exhibited professing to display foreign ornamental woods in British use, such as the beautiful and most curious series collected at great cost by Mr. Wilson Sanders, a naturalist of well-known acquirements; the tastefully mounted set of specimens contributed by the Messrs. Harrison, of Hull; the foreign hardwoods of Messrs. Fauntleroy; the collections from India, and the Indian Isles; and those from some of the colonial possessions in America and the Southern Hemisphere.

Even in instances where the collections have been made expressly for this great display of the useful products of nature, and superintended on the spot by men possessing all the requisite scientific skill and acquirements, the difficulty of obtaining information respecting their sources sufficiently minute for scientific information has been insuperable within the limits of time permitted. The display of vegetable products from British Guiana may serve as an example. It is a very curious and instructive collection, prepared with great knowledge and care, got together in a colony, having the good fortune to number in its committee men of high scientific reputation; among others, Dr. Campbell, well-known for his botanical researches, and not forgetful in his adopted country of his earlier pursuits. Yet not a few of the vegetable substances used for building or clothing in the colony, forming part of this collection, and enumerated in the admirably prepared document that accompanies it, are known only by their Indian names. Once, however, (as is now, indeed, sure to be done,) the attention of botanists is directed to these deficiencies, we may hope before long for systematised catalogues of the useful and ornamental timber of each country, as well drawn up as that accompanying the attractive series of English-grown woods exhibited by Mr. Cross.

There are few tracts of land, however limited their extent and barren their surface, that have not yielded to man some vegetable productions adapted for food, clothing, or ornament. Even on the seemingly naked and isolated rock, he gathers the crust-like lichen for the sake of its vivid dye; and on the sandy sea-side waste collects saliferous herbs from which to extract alkalies. Each belt of climate, each natural province, has its characteristic vegetation; and there is scarcely a region marked by the presence of a distinctive flora, which does not yield some peculiar plants, furnishing, or capable of furnishing, substances adapted for economical or decorative uses. The forests of temperate climates abound in trees, inestimable for their qualities as building timber, or their beauty as ornamental woods. The luxuriant vegetation of the tropics, where often a small space of ground is thickly studded with a vast variety of arborescent plants, rejoices in woods of exquisite colour, and is prolific in trees and shrubs whose juices, seasoned as it were, by a vertical sun, are rich with valuable oils, gums, and dyes. In both tropical and temperate zones grow, spontaneously or cultivated, numerous plants of very different structure, whose fibres supply materials from which to weave cloth or twist cords. Some of them have been under cultivation ever since the remotest antiquity, some have had their properties made known and developed within the memory of the present generation, and, possibly, some will date their history as articles of economic value from the passing and memorable year.

Around the poles, indeed, vegetable life is at its minimum. Among the realms of everlasting ice and snow there are no trees nor aromatic herbs. The people of the frigid zone can contribute no raw vegetable produce or articles manufactured from it to the great fair of the world, unless they adopt for the moment occupations unusual with them. In this way the Esquimaux have indicated their existence among the assembled races in Hyde Park, who have shown what they can do, or have done, by a few rude carvings in imported wood. But, in the boreal regions that belt the Arctic circle, vast forests of pines spread their dark, needle-shaped foliage, uninterrupted over the land. The axe of the woodman has there need of frequent sharpening. The trunks of giant pines are prostrated by thousands, and yet the forest seems as dense as before. The foaming torrent bears them down towards the sea, where once more they are destined to raise on high their taper forms, divested of spreading boughs and dark green leaves, yet clothed with a new and snowy foliage of sails, woven from the slender stems of delicate herbs. The herb, through man's transforming power, becomes master of the tree, and the tall monarch of the woods, so lately rooted firm in the deep earth, must obey the guidance of the wide-spread canvas woven from the tender blue-eyed flower, that seemed too frail to play any greater part beyond decorating the meadow where it grew, and feeding the wild birds with its oily seeds.

The people of all countries and climates, from the first appearance of the human race, have applied to use their vegetable productions. The spreading tree and its leaves seem symbolical of shelter and clothing, whilst its fruit is among the most natural of sorts of food. Everywhere do we find erections of timber and fabrics woven of vegetable fibre. However far we carry back researches into national antiquities, we can discover no traces of an epoch when the textile and colouring uses of plants were unknown and unapplied. It is an instinct of man's nature to subdue the vegetable kingdom to his service. A minute acquaintance with the qualities and properties of plants is deemed even a more necessary accomplishment by the savage than by the civilised man. With the latter, however, in the division and distribution of the various branches

of knowledge, it becomes confined to a few, who make it their business or their pleasure, whilst among the former the well-being of every individual too intimately depends on its possession to admit of his dispensing with it.

The vegetable world is eminently suggestive even to savage man, of tasteful ornament. The graceful curves and elegant shapes of foliage, the droop of a peduncle, the symmetry and harmonious colouring of a flower, all sow the seeds of taste wherever there is intelligence to warm them into germination. The stately trunks of towering palms furnish the simple yet majestic pillars of his temple, or support the canopy of fan-like leaves that he erects to overshadow the resting-place of his ancestors. The interlacing boughs of congregated forest trees teach him to rafter the roof of his dwelling, and arch his store-house. The twining vine, the creeping ivy, the trumpet-sheathed arum bid him imitate in rude, but effective sculptures, their graceful outlines. He decorates his canoe with imperfect images of the wild flowers that star the thickets around his hut; he stains his body in tendril-like patterns with the bright coloured juices of the herbs that cluster spontaneously about his doorway; of their crimson berries and speckled seeds, strung on the fibres of a lily or a grass, he makes necklaces and armlets for festal decorations; the hollow of a gourd, filled with pebbles from a brook, yields a rude music in cadence with his less rude dancing; their brilliant hues of white, blue, purple, and gold, attract him to gather freshly blown and odorous flowers, which delight him with their brightness and sweetness, and serve as temporary adornments of his person.

Civilised man, whose observing and reasoning powers have ripened through the genial influence of centuries of education, sees in the humble effort and simple taste of his savage brother, the indications of paths leading to art, skill, and discovery. The rude yet not ungraceful house-post, hewn out of the forest-trunk, suggests the elegant column. The foliage clustering under the lintel that caps its truncated summit, becomes moulded into the sculptured capital. The avenues of the forest are petrified into pillared aisles. The greensward and its starry flowers, are pictured on the woven carpet. The herbs themselves yield up their filmy skeletons, to become the threads of flowing tunics and damasked cloths. The fleeting blossoms of delicate flowers are gathered, not merely for their own immediate beauty, but to serve as patterns for lasting and skilful imitations, which need but scent and honey, to deceive the wisest of bees, even though perchance the wax itself had manufactured has shared in producing the beautiful deceit.

Not without interest do we mark the display of barbarous and untrained skill amid this vast assemblage of workmanship by the nations of civilised regions. Not a few half-savage tribes have sent, either of their own will, or through the agency of enlightened friends, articles of no small ingenuity and skill, a great part of which are fabrics and instruments manufactured from the stems and leaves of plants. It is curious to notice how the uncivilised man of the tropics, the region of luxurious vegetation, derives his clothing and weapons mainly from the vegetable kingdom, whereas when we approach the poles the barbarian covers his body in the skins of wild beasts, and arms himself with mineral weapons. The native Africans of Ashantee, and the gold coast, send their ropes woven of grass and cotton. The intrepid survivors of the unfortunate Niger expedition, unwilling that their sable friends, of whom, among many sorrowful, they yet retain some pleasant recollections, should be unrepresented, have sent in their name curious and well-woven dresses of the silk-cotton furnished by the gigantic bombax, and beads constructed from palm-fruits, the ornaments of jetty belles. The Arab, more ambitious of European fame, contributes directly and with no small art and taste of workmanship, though most of his manufactures are derived from animal materials. Our deadly enemy at the southern extremity of Africa has no other plant-representative saving those fitting emblems of war, the bow and arrow. The exiled negro, naturalised in tropical America, sends fantastically ornamented calabashes and ingenious baskets. The aboriginal Indian of Guiana, and the Carib of the West Indian Islands, remnant of a once powerful race, display mats made of the cabbage-palm, and samples of their primitive wardrobe. The North American Indian has his birch bark canoe, a simple and rapid, yet efficient construction. The wilder tribes of Asia exhibit more abundant evidences of their ingenuity in turning the flora of their beautiful countries to account. These are woods curious in themselves, and curiously carved; ingenious cigar-cases, and hats, made of the leaves of screw-palms, evidently more comfortable, and unquestionably more elegant, than the barbarous head-gear of the west; fans, and mats from that mightiest of grasses, the bamboo; floor-cloths of rattan; fishing-nets of cotton; cloths of cotton, and others woven from the fibres of pine-apple and papyrus. The New Zealander contributes his fabrics woven or plaited from the so-called flax of his country; a valuable contribution to the list of textile materials now in European use. Most interesting among all these simple manufactures, are the mats of Pandanus, coronets of Tacca, and cloths of bread-fruit tree, sent from the Society Islands, by their Queen Pomare: thus are the first efforts of infant civilisation contrasted with the grandest display of perfection of skill, and luxury of refinement ever exhibited by man.

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II.

TO understand the part played by the vegetable kingdom in contributing substances fit for the use of man, or materials from which constructions and manufactures may be derived, it is necessary that we should regard it under two very different aspects—the one scientific, the other economical. The first shows to us the comparative amount of used and unused, and of useful and useless plants, included in each great natural assemblage; by it we are enabled to ascertain the probability of procuring new substances, for similar plants have often similar properties, and when this usefulness depends on their minute organisation, as is the case with vegetables furnishing textile materials, we may fairly expect to find many species adapted to our purpose in a tribe of which one or two members only may at present be employed. It is through the precise determinations arrived at by botanical science, that we can gain this knowledge, and though by blind trial and empirical experiment, valuable results are occasionally obtained, after much loss of valuable time, the great importance of sound scientific knowledge, when brought to bear on economic and commercial objects, and the far greater probability of our attaining the end of such researches, rapidly and surely, by scientific means, cannot be doubted by any person whose acquirements are sufficient to warrant his pronouncing a judgment on this sometimes, though ignorantly, disputed question. This first aspect under which we may view plants, with reference to the purposes of the Great Exhibition, may be regarded as one exhibiting their capabilities; the other point of view in which they are presented, is one that regards their uses, as already arrived at, in most cases through the experience of ages. It is curious to observe, that vegetables used for various purposes by man, are either such as have been employed from time immemorial, or such as have been turned to account since natural history became a science; the fruits either of that first instinct that directs the savage to seek among the productions of nature assembled around him, for food and clothing; or, of that refined knowledge which, acting by a purely intellectual process, induces man when he has attained the high stage of civilisation marked by the logical prosecution of scientific research, to seek for new and better materials than those transmitted to him by the experience of his less thoughtful ancestors. It seems consistent with the high purposes contemplated by the illustrious projector of the World's Exhibition, to regard our subject first in its most scientific aspect.

All plants have been grouped under two great assemblages; the one developing distinct flowers, and the other apparently flowerless; the former propagating themselves by seeds, the latter by spores. The flowering plants are regarded as of higher organisation than the flowerless; their tissues present vascular structures, which are but imperfectly developed in flowerless plants, and only among a few, and those the higher

tribes of them. A great part of the substance of every plant is made up of little membranous vesicles, or cells; and the lower tribes of flowerless plants, such as mushrooms, lichens, and sea-weeds, are entirely made up of cells. Hence the lower plants are styled *cellular*, the higher ones *vascular*. A large proportion of the former division are minute, and often microscopic vegetables, and even in the present advanced condition of botanical science, numberless kinds of flowerless plants remain to be discovered. Their direct value to man is but small as compared with that of the flowering tribes; comparatively few of them are employed for purposes either of food or clothing. Out of these, however, some have found their way to the Crystal Palace, and are deserving of notice.

The most rudimentary forms of flowerless plants are exceedingly minute, and approach so nearly the nature of the lowest forms of animal life, that botanists and zoologists, even after the closest investigation, are in doubt respecting their true position. Yet, diminutive as they are, they are often invested with beautiful and symmetrical cases of siliceous matter secreted within their microscopic tissues; and being produced in myriads, their powers of multiplication compensating for their minuteness, they become accumulated, when they die, into masses of such quantity as in many places to form a stratum of considerable thickness. In that condition they have served occasionally for food, as in the instance of the famous Berg-mehl of Sweden, but more frequently are employed as a polishing-powder, and so become of commercial value. As such we find them exhibited; and in the Canadian collection considerable masses of this substance are displayed, which none but the naturalist could recognise as derived from so singular a source. Sea-weeds are some steps higher in the scale of cellular plants. Their elegant forms and brilliant, though, in their dried state, faded colours adapt them for ornamental work. At our sea-side watering-places they are often combined as decorations for baskets and boxes, and as pictures in frames. They are thus contributed to the Exhibition from Hastings and other sea-ports. Made up as books into small herbaria, properly arranged and accurately named, they would be more elegant and instructive, and probably more remunerative, than in the form in which they are usually presented. Several varieties of algæ, preserved mostly by drying, are forwarded as articles of food; among others, the so-called Irish moss, which is the *Chondrus crispus*, and the *Ulva* or sloke, both British plants. The Agar-Agar, a substance exhibited from the Indian Archipelago, where it is used for making jellies and stiffening silks, is very similar to the Irish moss; and the qualities which give value to both are those that are so highly prized by the Chinese in the edible birds'-nests, constructed of a sea-weed, probably a species of *Gelidium*, and exhibited in the Singapore collection. The ashes of fuci form kelp, which, with iodine, derived from various sea-weeds, is displayed in the collection of chemical products by both English and Scotch manufacturers.

Lichens are terrestrial algæ, mostly presenting the appearance of variously-coloured leathery crusts investing trees and stones. A few are used for food, such as the Iceland moss, *Cetraria islandica*. More important are those which furnish dyes, especially the different kinds belonging to the several genera and species that supply the Orchil, Litmus, and Cudbear of commerce, yielding valuable red and blue pigments. As these plants are generally diffused all over the world, we find them exhibited by countries very far apart,—from the far North and from the Tropics. The islands off the western coast of Africa have furnished the most valuable and abundant supply; and Portugal, as their possessor, exhibits many varieties.

The two great classes of Endogens and Exogens, into which the flowering plants are divided, offer a vast number of valuable products. Of the families of endogenous plants, the Grasses hold a pre-eminent position among sources of food; for to them the invaluable assemblage of *Cerealia* belongs. Nor should the sugar-cane be forgotten. Among substances adapted for manufactures, not a few come from this great family. The bamboo, a giant among grasses, some of its species attaining the height of one hundred feet, is one of the most useful among the tropical genera; from it we have timber and cordage, baskets and flutes, fans and toys, paper and pickles. Deliciously fragrant screens are made by the Hindoos from khus-khus, the *Andropogon muricatum;* and from Indian plants of the same genus aromatic oils are distilled, especially the grass-oil of Namur, yielded by the *Andropogon calamus aromaticus*, shown by Royle to be the plant so named by Dioscorides, and also the sweet cane of Scripture. The native perfumers of India have contributed these delicious oils to the Indian collection,—probably the most complete and interesting, as well as one of the most beautiful, compartments, in the Crystal Palace. From the stems of maize excellent brooms and brushes are constructed, and displayed in collections belonging to both Old and New World countries. The stalks of many kinds of grasses have been used from time immemorial for platting into head-coverings; and England fairly competes with Tuscany for elegance and skill in platting straw. The family of Sedges, so closely allied to grasses in their structure, play a less important economical part. The sedge of most ancient fame, the *Papyrus*, no longer makes a conspicuous figure among Egyptian materials. Species of the same genus have furnished, however, mats and cloth, sent from the Indian Archipelago; and cordage, twisted of kinds of *Cyperus*, are exhibited by several countries. Among our native plants of this order is the cotton-grass, *Eriophorum* of botanists, whose heads of snowy hair, gracefully drooping and waving to and fro with every breath of wind, are the ornaments of boggy meadows and peaty moors. Vain attempts have been made from time to time to convert this beautiful substance, apparently so well adapted for textile purposes, into a cloth. A Scottish exhibitor claims to have succeeded in this desirable experiment, which, should it prove profitable as well as practicable, may give value to much boggy land at present of little worth.

That family of Endogens, to which the *Arum* gives its name, contains many plants remarkable for beauty or interesting for their singularity, but few are useful. Among them is the great bulrush, *Typha latifolia*, the creeping stems of which are exhibited on account of a novel application of their substance, a flour of pleasant taste and convertible into a kind of bread being made out of their central portions, whilst the more fibrous tissues are proposed to be used as a substitute for lint. Allied to the Arum-tribe is the family of Screw-pines, natives of the tropics, and many of them turned to good account in the manufacture of matting, sacking, and cordage. One of them, the *Pandanus odoratissimus*, is immortalised in the lays of Eastern poets on account of the exquisite fragrance of its flowers, whose perfume has been distilled into an "attar," and exhibited by the perfumers of Benares. The true palms, constituting the natural order of *Palmæ*, are the aristocracy of this section of the vegetable kingdom, and as such, the most useful of all aristocracies. To enumerate their uses would be to name almost all the purposes to which a plant can be applied. In the gatherings from the East and West Indies especially, do they play a conspicuous part. In the collections of ornamental woods beautiful sections of palm trees may be seen, and several kinds, especially species of *Cocos* and *Borassus*, are employed for cabinet-making. Canes and rattans, the stems of species of *Calamus*, are displayed in multifarious forms of furniture, cordage, weapons, and walking-sticks, and even woven into articles of clothing. The leaves of the *Borassus flabelliformis* are constructed into fans and punkhas. The leaf-stalks of various species of *Phœnix*, including the date tree, are converted into baskets and boxes. Beautiful ornamental baskets and artificial flowers are exhibited from the Seychelle Islands, ingeniously cut out of the leaves of the double cocoa-nut, *Laodicea seychellarum*, one of the most remarkable palms in the world, and characteristic of these islands. The hairy investment of the Gummuti palms is twisted at Singapore, into cables of peculiar excellence, and fibres from the Palmetto of the Bahamas are sent, converted into serviceable ropes. The dwarf-palm of the Mediterranean has been turned to account by M. Flechey, who exhibits paper and pasteboard made by a peculiar process from its leaves. M. Averseng transforms them into a vegetable hair. The vegetable ivory nut

is the product of a palm of the genus *Phytelephas*. The ivory-like substance so much used by turners, and converted into beautiful toys and carven ornaments, is the stony albumen of its seed stored up for the use of the embryo plant. The hard pericarp of the fruit of *Attalea funifera* is the Coquilla nut of commerce, so much used for similar purposes with the vegetable ivory, and especially for the handles of canes and umbrellas. The fibrous rind of the cocoa-nut furnishes the valuable substance known as Coir, equal to hemp in strength, and extensively used for the manufacture of cordage, matting, rugs, and brooms. Palm oil is the product of an African species of *Elais*. Not a few valuable articles of food are contributed by this order. Among the most interesting of those exhibited are the sago cakes from the Moluccas, prepared from the pith of a kind of sago palm, and used by the natives as sea-biscuits are by our sailors. Far removed in appearance, but having considerable structural affinity with the palms, are our native rushes. The pith of rushes has been employed for centuries as a primitive form of candle-wick. In the Exhibition it holds an honourable place, having been used as materials for the construction of some ingenious and elaborate models. The Lily tribe is most familiar as furnishing not a few of the beautiful ornaments of our gardens, and when we look upon the tulip and the martagon we are apt to regard them as belonging to a family of useless though splendid idlers. Not to speak of onions, squills, and aloes, there are in this family plants of the greatest economical importance. One of these, though but a recent introduction into our list of materials for manufactures, increases in value and estimation every day; we allude to the *Phormium tenax*, or New Zealand flax, a singular misnomer. The so-called African hemp is derived from another liliaceous plant, and fabrics and even artificial flowers are exhibited from several tropical countries constructed out of the fibres of species of *Yucca*. Plants of the Pine-apple tribe furnish fibres of value for the weaving of cloth and manufacture of cord, and are represented in collections from both East and West. The Amaryllis family in like manner contains fibre-furnishing plants, especially the *Agave*. It is curious to note the exhibition of cloaks and bags, and even paper manufactured at Algiers of the fibres of Agave, insomuch as this singular vegetable, now so abundant in the Mediterranean region as to give a character to its vegetation, especially on the African side, is not a native there, but an American plant, introduced since the conquest of Mexico, and one, the uses of which were well known, and are still to the Mexicans, who, however, have displayed none of their manufactures from it. Incidentally we may remark the singular fact that there are more native Arabs of Barbary, exhibitors on their own account, than there are persons belonging to many of the South and Central American States. Fibres valuable for fine muslin textures are procured from members of the Banana tribe. The Arrow-root and Ginger tribes are fully represented by their peculiar product in the shape of food and condiments, contributed by tropical regions. The Orchids, very few kinds of which now extensive and most beautiful tribe were known to Linnæus, make but a poor figure amongst an assemblage of vegetables intended for use, and are represented by some vanilla pods and packets of salep. In another form, however, they have contributed conspicuously to the beauty of the Exhibition, since they have served as models for some of the most exquisite imitations of flowers that have ever been displayed. Accurate models of *Orchideæ* are of more consequence than might seem at first glance. It is not merely the extreme beauty of the subjects that gives them value and attraction, though none can fail to be struck by the chaste colouring and graceful outlines of some, and the gorgeous hues and almost grotesque shapes of others, or by the strange imitations of the aspect of living insects presented by the blossoms of many kinds, some of them indigenous to Britain. It is their importance as subjects for scientific study, combined with the excessive difficulty there is in preserving them so as to exhibit their original features and characters, that leads a botanist to examine with curiosity modelled imitations of these plants. The manner in which they are represented in wax by Mintorn, and in cambric by Constantin, is worthy of the warmest praise; and very curious are the specimens of the flowers themselves, rendered indestructible through the ingenious method by which Captain Ibbetson has coated them with copper.

The great majority of European trees belong to the lower or apetalous sections of Exogenous plants. Among them, those of the Pine tribe stand apart, on account of singularities presented by their anatomical structure and mode of production of seed. Their wood has qualities peculiar to itself, and constitutes one of the most useful kinds of timber. Many of them yield valuable resinous secretions, such as turpentine, Canada balsam, Dammar, Sandarach, Thus, and Bergundy pitch. This tendency to deposit resin gives peculiar qualities to the wood, and sometimes, as in the case of the juniper and certain pines, flavours the fruit. Sections of coniferous wood are displayed in great variety in the collection of woods exhibited; and its applications to the construction of furniture meet us at every turn. Some of the exotic species are of sufficient beauty to be turned to good account for ornamental woodwork, and are likely to prove of considerable value to our southern colonies. The Huon pine of Van Diemen's Land is excellently fitted for this purpose; and some highly ornamental tables, chiefly constructed from it, are exhibited. It is well adapted for inlaying in combination with other woods, especially that of the *Casuarina quadrivalvis*, a Tasmanian tree, belonging to a natural family nearly allied to the pines. The celery-topped pine, *Phyllocladus asplenifolia*, a native of the same region, is a magnificent tree, growing to a great height, and producing timber of much beauty and durability. The trees of the Walnut family furnish valuable wood as well as fruit; and much of the most beautiful furniture, especially carved sideboards, in the Exhibition, is made from the wood of the common walnut. The black walnut of North America produces a wood of a rich purple-brown hue, but little employed by cabinetmakers in this country. Its capabilities are well shown in the chairs and tables made of it, exhibited by the Canadians, and highly creditable to their taste and skill. It can be obtained in very large planks, and is sure to find its way into general use. The hickory is also a tree of the walnut tribe. The handles of axes and other tools, in the collections from the United States and our North American colonies, are mostly made of the wood of the white hickory, and are remarkable for their excellence. The great group of catkin-bearing trees supplies a vast number of valuable products, especially varieties of timber, pre-eminently the Oaks, Beeches, and Birches, the uses of which are almost countless, and the beauty inestimable. When looking at the furniture and section-specimens made from these valuable trees, we must bear in mind that there are many very distinct plants bearing these names, and that the American woods exhibited, although they bear the same denominations with European and Asiatic sorts, are derived from different species of the same genera. This is of consequence, since it does not follow that because two kinds of trees belong to the same genus, and closely resemble each other, they have therefore the same properties and economic value. Rich and varied in colour and grain as the numerous exotic woods now employed in cabinet-making are, few, if any of them, are so pleasant to the eye, when used in house-decoration, as our old and familiar acquaintance, the oak of England. Nor is its more ancient neighbour, the bog-oak of Ireland to be slighted,—that semi-fossil veteran, whose dark and tanned complexion reminds us of the countless centuries that have rolled away since his sturdy stem and stately arms reared a dense mass of waved foliage over mountains and plains that are now barren and treeless. The Irish furniture made from this primeval timber is admirably adapted for library equipments; and very elegant and tasteful are the little articles of jewellery carved out of the finer portions of it by Irish workmen. Indeed, for mourning ornaments, there are few more elegant and appropriate than the shamrock bracelets and harp-shaped brooch carved in the sister-island from its bog-woods; and with commendable taste the jewellers of Dublin have sought, in national emblems and antiquities, models that are as graceful as they are unhacknied. In the Willow we have another amentaceous tree, furnishing materials of value for domestic purposes, especially the osiers and the chip-yielding willows.

The bark of numerous catkin-bearing trees is of value either for direct use or on account of furnishing tanning or dyeing substances. The outer bark of the paper-birch is stripped away in large sheets, and rapidly converted into excellent and graceful canoes by the Canadian Indian, who sews together the fragments with thongs cut from the hide of the moose-deer; whilst of the white-birch bark, trays, baskets, and ornaments, embroidered with the hair of the same animal, are made, pleasing in colour, light and pretty. The uses to which cork, itself the outer bark of a species of oak, indigenous in Southern Europe, are applied are too many and familiar to be enumerated here. In the Exhibition several ingenious models are constructed of it; and a novel application is shown in exceedingly light hats made of cork cut into thin sheets. The bark of an Indian species of birch is used as a substitute for writing-paper. The peculiar smell of Russia leather is derived from an oil distilled from our common birch, and used in the dressing of that material; and from its sap, a kind of wine, sparkling to the eye and agreeable to the palate, is produced by fermentation; whilst several species of the same tree yield sugar. The bark of the aspen is exhibited by the Russians, converted into mats.

The nettle-tribe, regarded in its widest extension, is a fruitful source of valuable vegetable products. It furnishes fibrous substances of great value; above all hemp. The *Urtica tenacissima* of India yields a fibre used for ropemaking and the construction of nets, and the *Bœmeria nivea* or China-grass is a nettle imported of late years in considerable quantities from China into England, for the manufacture of yarn and fine cloth. The fibre of the *Artocarpus* is exhibited among Indian products. The yellow dye-stuff, fustick, is the wood of a species of mulberry. The beautiful snake-wood is the timber of a *Brosimum*. Many of the figs yield caoutchouc, furnished also by several other plants of this order, and by members of the neighbouring tribe of *Euphorbiaceæ*, the spurges. This substance is yielded by the milky juices of several plants belonging to very different natural orders. Useful as it is, but few nations have applied it to manufacturing purposes; and the display of india-rubber fabrics is almost entirely, in the Exhibition, confined to the departments of Great Britain and the United States. The spurge-family supplies some serviceable medicines, especially the croton, and castor-oils, and food, as the cassava; but with these also not a few poisons. The tallow-tree of China, the seeds of which furnish a fatty matter manufactured by the ingenious celestials into candles, belongs to this group as well as our own box, the wood of which is prized by engravers, and has been applied with success to ornamental carving; and turnsole, a blue dye, is the product of *Crozophora tinctoria*. Sandalwood, from which such exquisite boxes and cabinets have been carved by the natives of India, is the timber of certain trees of the order *Santalaceæ*. Fibrous tissues capable of being woven are furnished by several plants of the Daphne tribe, and the inner bark of one of them, the *Lagetta lintearia* is a natural lace in itself. The laurel and nutmeg families, chiefly composed of tropical plants, yield not a few of the best of spices. The greenheart wood, exhibited in the Guiana collection, belongs to a tree of the former tribe. In the family of docks and buckwheats, the *Polygonaceæ*, we find rhubarbs, the product of various species of *Rheum* chiefly inhabitants of temperate and cold climates. The remaining families of exogens, deprived of a corolla, produce a few medicinal or food-plants, but none remarkable for their value in the Arts.

Among the tribes of exogens that possess a monopetalous corolla, the first which attracts our attention as furnishing substances for use, is one familiar to the lovers of gardens, because it includes and is named after the verbena. In an economical point of view it derives its value, not from such small herbs, however pleasant to the eye, or sweet their scent may be, but because it boasts of one of the most valuable of timber trees, as well as one of the most gigantic in the world, —the teak tree of India. The neighbouring family of labiate plants is remarkable for the sweet scents and aromatic herbs, the lavenders and rosemarys, hyssop and peppermints, patchouli and thyme, all yielding volatile oils, and many among the most favourite subjects of the perfumer's skill. The foxgloves and the figworts, like doctors, ready to kill or cure, stand beside them, and not far off the nightshades and tobacco-plants, with their associates the capsicums and love-apples; a strange mixture in one family of man's deadly enemies, with several of his valued friends. The borages bring alkanet; the bindweeds, scammony; the trumpet-flowers, sesamum; the gentians, bitters; thus do we find among the most beautiful of flowers, physic and food, poison and tonics, associated with elegant shapes and brilliant colours. The olive tribe gives us the oil from the fruit of its typical tree, and the wood of our own ash. Many of the exotic *Sapotaceæ* also furnish oil; and one of the most interesting examples of vegetable oils in the Exhibition, is the Shea butter, contained in the Niger Collection, since it calls up our recollection of the adventurous and unfortunate Mungo Park, and his account of its importance to the tribes of central Africa.

To us, however, a plant belonging to the same natural order, but whose value was unknown in the days of the explorer of Negroland, is of far more consequence; I allude to the *Isonandra gutta*, the source of the gum-elastic, known as gutta-percha, one of the most useful substances introduced into the arts during the present century, and only a very few years ago. The ebony-trees belong to another of this group of families; the ebony is the hard or old wood, the dusky beauty of which is fully developed in the exquisite cabinets scattered through the Exhibition. The heaths, beautiful as they are, do not offer much that is useful; the wood of the strawberry-tree is, however, not without merits, and can be employed for small articles of furniture with effect. From the vast order *Compositæ*, with its fearful array of ten thousand species,—food in many shapes, and physic in more, are the chief contributions; the safflower, yielding a dye which appears disguised in the shape of rouge, and the chicory, exhibited in all its stages, until, as with commendable truth and simplicity the labelling of the specimens assures us, it is "ready to be made into coffee," have their due places in the Crystal Palace. The madders have had no small part in giving beauty to the fabrics there, and their tribe can boast in coffee, of its services as furnishing the source of a beverage with which few civilised, and even uncivilised, nations could now conveniently dispense.

The exogens with flowers, the petals of which are constantly separate, number among them many families serviceable to man. Valuable food-plants and gum resins are supplied by the too-much-abused umbelliferæ. The gourds furnish both food and vessels adapted to hold it. The myrtles, under strange and unaccustomed shapes, arrest the attention of visitors to exotic and colonial collections, some as sections of trees of astonishing size, such as the great blue gum-tree (*Eucalyptus globulus*) from Van Diemen's Land, — or as polished woods of rare beauty; others among the spices and condiments in the shape of cloves and pimento, or as dried fruits, such as pomegranates and Brazil nuts. The rose tribe is represented, in the home department, by its pleasant array of native fruits, and in the Indian bays, by richly-scented attars. The pulse tribe has a greater and more conspicuous share of space, and very various are its products. Those valuable for agriculture and food, many in number, are sufficiently familiar. From it we derive many valuable woods; some of them are sought after for dyes, as Brazil-wood, log-wood, and Japan. Of all dyes indigo is that most valuable as an article of culture. Another herb of this tribe furnishes the Bengal hemp or sun, a fibrous substance of great strength. Catechu and divi-divi are imported from the East for tanning. Many and curious are the gums and balsams of the family; among others, gum-arabic, tragacanth, animé, kino, and Balsam of Peru. Nor must we omit such old acquaintances as Tonkin beans, tamarinds, and senna, all of which may be met with in their proper compartments. The family of balsam-trees has its place here, supplying myrrh and olebanum, and in a neighbouring group we find mastic and terebinth, with the trees that furnish the brilliant varnishes of the East, and those that bear mangoes, cashew-nuts, and pistachio-nuts.

From the *Zygophylleæ* we get the lignum-vitæ wood of the West Indies. The *Linaceæ*, small though the family be, hold a high place on account of including the flax plant; now, if the invention of Chevalier Claussen, one of the most novel

features of the Exhibition, confirms by experience the promise which it holds out, it is likely to prove of greater value than ever. In a tribe not far removed, we find the vine, and next to it the mahogany tree, a collocation in natural affinities confirmed by artificial customs. The soapworts, mostly tropical, appear in the shape of the curious Litchi fruit, sent from the Indian Archipelago. The maples present themselves as beautiful furniture woods, several varieties being sometimes derived from the same tree. The wood of the sugar maple of Canada is the bird's-eye and also curled maple of the cabinet-maker. The gamboge trees furnish well known resins and curious butters and oils, as well as the world-famed Mangosteen. The orange tribe manifests itself in fruits and perfumes. Tea is the product of plants very nearly allied to *Camellia;* in the Exhibition the tea-growers of India compete with those of China. Camphor is a secretion of a tree of the order *Dipterocarpeæ*, a native of the Indian Archipelago. Cotton is the hair of the seed of certain plants of the mallow tribe, of which some other kinds produce useful, though less known fibres. Weld and arnotto are products of families in this section of the vegetable series. The great tribe of *Cruciferæ* is remarkable for the number of valued food-plants, the kaleworts, that it includes; in it too, we find the dye-plant woad, with which our British ancestors were content to decorate their shivering bodies. Opium is the chief representative of the poppy family. The water-lilies, though not present in person, exercise no small influence on the ornamental departments of the Exhibition; for their newly cultivated chief, the *Victoria regia*, one of the most wonderful, as well as beautiful, of flowering plants, has, with singular propriety, been the chosen model of not a few objects of manufacture woven, carven, or worked in metal, sometimes with admirable success, sometimes without a just understanding of the grace and delicacy of this exquisite plant. The *Anona* tribe, a group yielding several prized fruits, of tropical regions, furnishes the valued lancewood. The few remaining families of note are chiefly marked by medicines or poisons.

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### III.

WHEN we wander through the avenues of the Crystal Palace, charmed and interested by the manifold proofs of man's skill that attract us on every side by their ingenuity, beauty, or usefulness, we are apt to forget and overlook the materials that have been furnished by nature to serve for the construction of our fabrics and manufactures. The main purpose of the Exhibition is certainly to display the results of man's workmanship, and to convert any part of it into a vast museum of natural objects would be foreign to the great design that animates the whole. Wisely, however, it was resolved not altogether to overlook the unchanged elements of the products of skill, and the more important raw materials have their places in the arrangement. Those which are derived from the vegetable world occupy considerable space, and are, in many instances, classified with much thought and science.

There is one collection of vegetable substances in the Exhibition, pre-eminent for scientific and instructive arrangement, that of the vegetable productions of Scotland; it is a museum in itself, and worthy of a place in a national institution. It has been devised and carried out with equal skill and science, and reflects the highest honour on its authors, the Messrs. Lawson of Edinburgh. The several plants are classified according to their uses; a well preserved herbarium specimen exhibits the form and characters of the growing plant; if the product valued be a fruit, a root, a tuber, or a seed, it is exhibited not merely in its dried or preserved condition, but if unpreservable or incapable of retaining its first appearance, is carefully modelled of the natural dimensions, aspect, and colour; the valued substance produced by it, whether grain or flour, or dye, or extract, is displayed by its side; a carefully prepared label informs respecting its names, popular and scientific, its class and order, and other particulars of consequence to be known. Now the idea of this collection is one that might easily be developed into its full dimensions; what has here been done for Scotland might be done for the world, and most worthy would such a display be in the national museums of an empire like ours, seeking, as we do, all over the globe for materials to supply the enterprise of our manufacturers, and to extend the commerce and increase the wealth of Great Britain. Such collections carried out to their full development, scientifically and commercially, would be in the highest degree instructive, and most certainly would meet with the warmest appreciation from the productive and intellectual classes of the British community. A spacious room devoted to the display of animal products used in the fine arts and manufactures would add to the attraction of the British Museum: the Kew Collection should be enlarged so as to illustrate in their utmost extent the value and applications of the vegetable world: the Museum of Practical Geology has already undertaken, with the prospect of much public benefit, the display and illustration of the useful and ornamental applications of the mineral kingdom. Now is the time, when this unprecedented accumulation of materials has been brought together, to commence or complete such worthy projects.

The world of plants has its place and representatives in the congress of use and ornament, now holding its sitting within the new Palace of Hyde Park, under various and very different forms. Honest, hearty food-plants have come without veil or disguise, proud of their own wholesome natural aspect, and disdaining to appear otherwise than that which they are. Plump white wheat sits beside substantial, and pompous cobs of Indian corn; its plain dress, and orderly ears, albeit though it appears for the most part in collections from ancient monarchies, contrasting severely with the ruby and gold uniform of twelve-rowed maize that glitters beneath the republican starred and striped banner. More humble oats and barley, peas and beans, range themselves for the most part on the benches of temperate states; whilst the bays devoted to the products of warmer climes, contain rice, meek and pale, though coming from the sunny tropics, and grains with strange names and unfamiliar aspect. The coffee grains of Arabia seem in opposition to the hops of Kent; and the "Tick beans, with white eyes, grown at Hengrave," may well stare when they find themselves in the neighbourhood of sugar-canes and sugar-loaves from Surrey. Like severe and lucid critics are the vegetables in vinegar, that look so pulpy and tempting in their clear and acid envelopes, contrasting with the strange fruits and curious spices that are ranged in symmetrical compartments beneath them.

Balsams and resins, oils and gums, sugars and starches, the products of the chemistry that is at work in the minute tissues of plants, directed by the mysterious agency of the vital influence, are exhibited in wondrous variety, and many from strange and unexpected sources. The more we know of botanical science, the greater will be the number, and more certain the sources of these vegetable secretions capable of being turned to useful account. But a few years ago, and caoutchoucs and gutta-perchas were scarcely recognised, and almost unapplied. Now our manufactures would suffer materially were the supply of these substances to cease. When we consider what the gum-elastics essentially are, when we regard them by the light of vegetable physiology, we cannot doubt but that many more plants, yielding valuable products of a similar nature, will be brought to light, especially in the unexplored regions of the Indian Archipelago. It is the same with the vegetable dyes, at present few in number to what we have a right, reasoning from analogy, to expect. Cordage and clothing materials furnished by plants, occupy, as they justly should, a conspicuous place in the collections from every land; yet many known to be used, and of considerable value, are either absent or imperfectly represented; though, as if to compensate, not a few now or as yet only partially employed textile fabrics, suggest to us that we are far from having obtained a full knowledge of the resources in this department of the vegetable world. For when the origin of a substance so beautiful and common as the rice-paper of China is still a matter of discussion and enquiry, we may fairly hope for new information respecting old, and

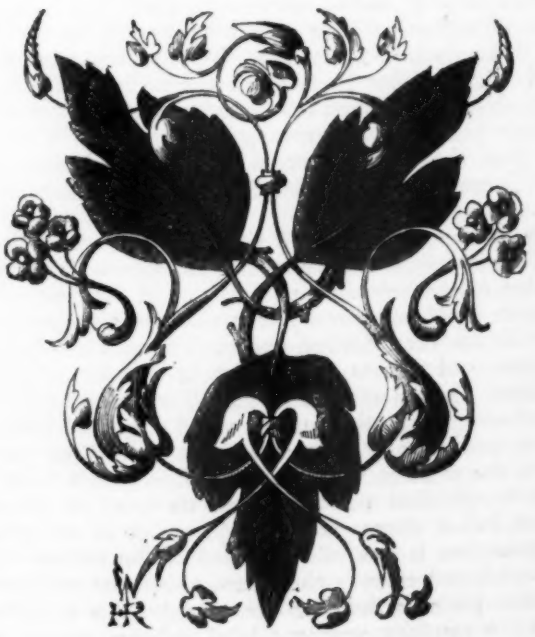
fresh discoveries of new materials. Great and successful attempts have been made to exhibit the variety of useful and ornamental woods now selected for building and cabinet-making; and no one can glance at the beautiful collections exhibited in the south-western galleries without perceiving that, however exquisite the furniture so profusely displayed on the ground-floor may be, there are ample resources remaining unemployed that will render such manufactures, sooner or later, yet more admirable than they now are. The numerous proposed devices for seasoning and preparing woods are all so far successful that we may look forward to the employment in furniture-work of many kinds of curious grain and colour at present seldom, and not always successfully, employed. Much of the furniture in the Exhibition, upon which infinite labour and marvellous skill have been bestowed for the production of sculpturesque effects, is constructed of woods chosen without regard to the character of the carver's design, which consequently materially suffers. A more minute knowledge of the colour, qualities and capabilities of ornamental timber, would prevent such mistakes.

The indirect influence of the vegetable world upon the Arts and Manufactures, must not be passed over without a remark. The share that it has had in giving origin to the beauty and variety of furniture, ornaments, and fabrics, displayed under so many and admirable forms in the Great Exhibition, is too important not to be strongly insisted upon here. Our silks and cottons, our muslins and poplins, our shawls and damasks, our sideboards and cabinets, our porcelain and glass, would make a comparatively graceless array, were the infinite variety of design and colour suggested by flowers and fruits, leaves and stems, herbs and trees, taken away. Yet, when these representations are scanned by a botanist, he is apt to regard them with a dissatisfied eye, not because they do not fulfil the requirements of scientific accuracy—that would be absurd to exact—but on account of the ignorance they too often make manifest of the riches suited to his purpose lying almost within the designer's grasp, had he known where and why to seek for them. A small amount of botanical study would prove a profitable capital to the ornamental draughtsman. Science would teach him how every stem is adapted for its own peculiar style of foliage, and how an incongruous mixture of leaves, fruits, and flowers, cannot give the pleasure to the eye that, even when it is uninstructed, it so rapidly and delightfully derives from the contemplation of combinations, the elements of which are truthful. The leaf of a monocotyledonous plant attached to the flower of a dicotyledon strikes the spectator who has no knowledge of botanical science as unnatural, for the eye learns, and compares, and recollects, even when the understanding is obscure and cloudy. To the botanist, who sees in all the structures and stages of vegetable organisms heaven-devised beauty, and the manifestations of Divine foresight and love, such mistakes become still more offensive. The mere literal copying of nature is not what is demanded; that would be contrary to nature's own plan. The value to a designer of a scientific comprehension of his models, is the insight it gives him into the possible variations of the original, and the inexhaustible sources of grace and beauty, whence so much that is new, and yet consistent, may be derived, towards the following out of Nature's own idea.

All substances in which vegetable forms have been imitated, whether by modelling, carving, casting, printing, painting, or inlaying, are not equally well adapted for representations of all kinds of ornamental plants. Leaves with broad and coriaceous lobes, borne on stout and stiff-jointed peduncles, suit castings in bronze and iron, or carvings in low relief on wood, but delicate and pinnated foliage, or slender fern-fronds requiring high or complete relief, and intended to stand out light and prominent, require hand-workmanship in the more precious metals, and can neither be carved nor cut with natural effect.

Perhaps a portion of the unpleasant effect produced by such experiments, depends upon the extreme difficulty of imitating, very perfectly, the minute features of the parts of plants. For, in the exquisite metal castings of bramble and other leaves, done from the plants themselves with a perfection so extraordinary that, even under the lens, the minutest hairs and finest venations of their surface are seen projecting, executed by some novel process, invented by Captain Ibbetson, and placed in the Exhibition along with the electrotype plants to which we have already alluded, the effect to the eye is exceedingly pleasing. These castings suggest the probability of an extensive use of living plants, well selected, with reference to their capabilities for decorative effects, depending entirely on form and surface, becoming a new and delightful sort of furniture ornament. Thus, climbers remarkable for elegance of foliage, might be twined round the frames of mirrors, and along the cornices of rooms, the flowers and leaves of real plants becoming perpetuated in metal, never more to droop or wither. The choicest leaves might be converted, with little labour, into silver and golden dishes surpassing the craft of the cunningest goldsmith, and our dessert might be spread under the shadow of metallic fruits and flowers as true to nature as if the transforming touch of Midas had collected them.

One word more, for the plant's own sake, before concluding. When we rest on the velvety grass, under the shadow of some spreading tree, whose gnarled and sturdy trunk was stout and strong whilst our great-great-grandfathers were little boys; when we idly play with the painted and sweet-scented blossom of some summer flower that we have plucked in the sunny meadow, pulling sepal from sepal, and petal from petal, shaking the pollen from the stamens, and cutting open the pulpy germen to note the nascent ovules, let us not merely bless the tree for its shadow, or the flower for its curious beauty, but look upon them affectionately as living beings whom the one great Creator has placed in the same fair world with ourselves, to pass, even as we do, their lives freely and yet in continual accordance with His allwise designs; each leaf, each petal, each stamen, each pistil, playing its separate part in the vegetable commonwealth to which it belongs; some industrious and perpetually striving for the good of the whole, some seeming to lead a fleeting existence of brilliant display—the leaves provident for the coming day, the flowers provident for the next generation; all working, not merely for themselves alone, but forming wood, and fibres, and nutritious food for man, a being of whom in their passive undreaming life they take no note and have no knowledge. There is a deep lesson and politic meaning contained in the scientific idea of a plant—a lesson and a meaning not dissimilar from those that constitute the true moral of the Great Exhibition.






## AS APPLIED TO TEXTILE MANUFACTURES.

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THE term manufacture is no longer confined to its original signification—the production of human manipulation—but is now generally applied to articles made by machinery, from raw materials, supplied by a beneficent Providence, for adaptation by the industry and ingenuity of man for the wants and enjoyments of civilised society.

To some minds manufacturing has lost its dignity by the substitution of the iron arms and fingers of machinery, for the bone and sinew and nerves of the cunning artificer who, within little more than a century, produced all that then existed of manufacture. But this is surely a misconception; and a very different impression will, we conceive, be left on the minds of all who have had an opportunity, however cursory, of contemplating the tools and machinery applied to manufactures, so liberally displayed in the Exhibition of the Industry of all Nations, and which we are now to endeavour briefly to elucidate and explain.

The object we have in view is to convey to general readers such information on the principles and exact functions of manufacturing machinery, as will increase their interest in what they may have seen for the first, and, in many cases, it may be for the last time, in the Great Exhibition, and enable them to carry away with them truer impressions of the amount of thought and ingenuity that has been expended in the creation of the automatic fabricators of the most complex as well as simplest necessaries and conveniences they find in use in their routine life, than they otherwise could do. It is not our intention to describe this manufacturing machinery in detail, suited for the instruction of manufacturers; we shall only attempt to give a correct account of the mechanical processes exhibited, sketched with the view of making their characteristic excellencies understood, but without any pretension to set forth their comparative merits further than mentioning those features that display the progressive improvement of the various processes selected for our purpose.

As in the labour of the artificer there is combined a physical exertion and a manual dexterity,—the latter an emanation of mental exertion, the former requiring a regular supply of food and raiment to the body, in order that the "right hand may not lose its cunning,"—so in manufacturing machinery, there are two great principles developed; there are machines which are adapted to *receive and modify the powers of nature*, and machines which are contrived *for the transport and for the change of the form or texture* of materials.

Every machine is contrived to perform some given mechanical process, which supposes the existence of two other things besides the machine, namely, a *moving power* and *work to be done*, i.e., an object subject to the process in question. Machines, in fact, are interposed between the *power* and the *work*, for the purpose of adapting the one to the other.

As an example connected with our subject, the old spinning-wheel may be cited, in which the spindle and fly are made to revolve by application of the foot to a treadle. Here the motive power is derived from muscular action: the operation of spinning is carried on by drawing out the fibre from the *rock*, and supplying it regularly to the fly, which is caused to turn rapidly and twist it into a thread or yarn. The arrangement of the form of the fly and spindle, and its connection with the foot in such a manner that the pressure of the latter shall communicate the required motion to the former, is the function and object of the machine.

This machine, we see, consists of a series of connected pieces, beginning with the treadle, the construction, position, and motion of which are determined by the nature of the moving power, and ending with the fly and spindle: but this is, in fact, the description of every machine. There is always one or more series of connected pieces, at one end of which is a part especially adapted to receive the action of the *power*—such as a steam-engine, a water-wheel, a horse-lever, a handle or a treadle. At the other end of each series will be found a set of parts determined in form, position, and motion, by the nature of the work they have to do, and which may be called the working pieces: between them are placed trains of mechanism, connecting them so that, when the first parts move according to the law assigned to them by the action of the power, the second must necessarily move according to the law required by the nature of the work.

There are, we thus see, three classes of mechanical organs independent of each other, inasmuch as, on the one hand, any set of *operators* or working parts may be put in motion by power derived from any source. Thus, a fly and spindle may be turned either by the foot, by water, or by steam. Again, a given steam-engine, or water-wheel, or any other *receiver* of power, may be employed to give motion to any required set of working parts for any process whatever. Also, between a given *receiver of power* and set of working parts the interposed mechanism may be varied in very many ways. Moreover the principles upon which the construction and arrangement of these three classes of mechanical organs are founded are different. The receivers of power derive their form from a combination of mechanical principles with the physical laws which govern the respective sources of power. The operators derive their form from a combination of mechanical principles with considerations derived from the processes to be performed. The principles of the interposed mechanism are purely geometric, and may be developed without reference to the powers employed or transmitted. Mechanism is a combination of parts connecting two or more pieces, so that when one moves according to a given law, the others must move according to certain other given laws. A train of mechanism is composed of a series of moveable pieces, each of which is so connected with the framework of the machine, that when in motion every point of it is constrained to move in a certain path, in which, however, if considered separately from the other pieces, it is at liberty to move in the two opposite directions, and with any velocity. Thus, wheels, pulleys, shafts, and revolving pieces, generally

are so connected with the frame of the machine, that any fixed point is compelled, when in motion, to describe a circle round the axis; sliding pieces are compelled by fixed guides to describe straight lines, and so on. These pieces are connected either by contact or by intermediate pieces, so that when the first piece in the series is moved from any external cause, it compels the second to move, which again gives motion to the third, and so on.

The act of giving motion to a piece is termed *driving* it, and that of receiving motion from a piece is termed *following* it. The *follower* receives motion from the *driver*.

In the view we are about to take of the Manufacturing Machines of the Exhibition, we exclude any reference to the *receivers of power*, important as is the part they play in the history and economy of manufactures. Our object is specially to record mechanical processes, and to give some idea of the mechanism of the machines applied to textile manufactures exhibited. We have chosen an order for treating of the mechanical processes by which textile fabrics are produced, which leads from the simple to the complex, and which shows the origin of the improvements that led to the wonderfully perfect machinery exhibited as applied to each and all textile fabrics.

These processes depend primarily on the nature of the materials—the raw materials to be worked up. *Silk*, *Cotton*, *Flax*, and *Wool*, require different methods of preparation for being *spun* and *woven*, the ultimate processes in the union of all textile fibres.

*Silk Manufactures.*—It would be out of place to enter into any details in regard to the little worm which produces the millions of pounds of raw silk annually produced and worked up on the continent of Europe, in India and China, and imported into Great Britain to supply this branch of industry.

In the French, the Milanese, the Piedmontese, the Tuscan, the Roman, Neapolitan, Algerian, Chinese, and Indian departments of the Exhibition, samples of the cocoons, and of the *reeled* or raw silk of these countries may be seen and examined.

The weight of cocoons varies according to the climate and management of the worms. About two hundred and thirty to a pound may be taken as an average, and twelve pounds of cocoons make a pound of raw silk. Thus 2760 worms are required for every pound of raw silk! For every *million* pounds weight of raw silk produced in France, it is reckoned that two hundred and fifty *million* pounds weight of mulberry leaves are consumed, and that five million of trees, of the average age of thirty years, are stripped to furnish them! Upwards of five million pounds of raw silk are now imported into Great Britain annually. In Britain the silk factories are almost confined to England.

The process of *Reeling the Silk from the Cocoons* is carried on in Europe in the months of July, August, and September, in establishments called *filatures*, and in the cottages of the peasantry of the countries where the silk is produced. The cocoons become an article of trade as soon as the insect inside has been killed by exposing them in an oven, or to the steam of boiling water: they are now to be *wound* off, or reeled. In the commencement of the operation, the cocoons, having been for a short time in a trough of hot water to soften their gum, the loosened ends are then taken (four together generally), twisted with the fingers, then passed through an eye on the end of a wire, and thence to the reel. Two *skeins* are generally thus formed at the same time, a child turning the reel, and a woman attending to mend the threads or fibres. The reel is so constituted, that while revolving it has communicated to it by wheel-work, a *lateral traverse* from right to left, and from left to right. The amount of traverse for each revolution being regulated so that the thread of one revolution does not overlay the other, for if it did, the natural gumminess would cause these threads to adhere. The extent of traverse is about three inches, and in the time employed in reeling this breadth of threads, the gum dries sufficiently to prevent the threads from sticking to each other at the points of crossing.

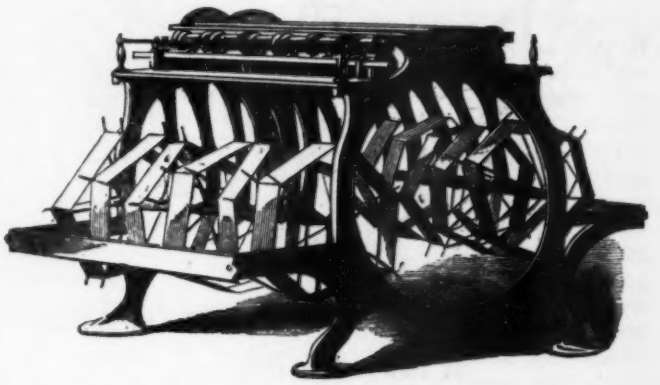
All kinds of silk which are simply drawn from the cocoons by the reeling, are called *raw silk*, but are denominated *fine* or *coarse*, according to the number of fibres of which the thread is composed.

The factories in which raw silk is spun into silk-thread for weaving are called *throwing* mills, the term *throwing* being formed from the word "throw," in the obsolete sense of "to twist," "to twine."

In 1719 a silk-throwing mill was erected at Derby. This was the first in England, and it still exists.

*Winding* is the first process which the raw silk undergoes.

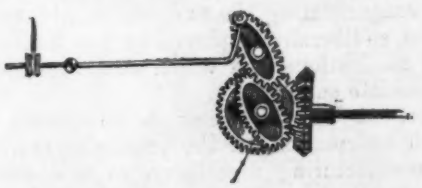
*Winding*—that is, transferring the silk skeins on to bobbins, was formerly done by hand, on machines carrying four or six reals and as many bobbins. The winding machines now are driven by power of steam or water, and are arranged in frames carrying as many as one hundred *swifts* or reels. The winding requires the unwearied attention of children to mend the threads that break as well in this process as in the next. There are about eight thousand children under thirteen years of age employed in British silk factories.



Our drawing represents the winding machine as made by Mr. Frost of Macclesfield, the skeins of raw silk are put on to the *swifts* which are *six-armed reels*, with string cross bars to form the fork in which the skein lies. The axles of the swifts lie loosely in centres, and the framing descends no lower than this centre, so that there is very little liability to knocking. The thread is passed through glass guides, arranged on a traversing guide bar, to the bobbins.

The bobbins are turned by double wooden rollers, turned out of one solid piece of wood causing them to run with greater truth than ordinary rollers: and by their being covered with leather, the use of chalk or rosen, to get adhesion is unnecessary, and thus a source of *soiling* the silk is avoided. By working with double rollers as is done in the machine, it is impossible that the *cheeks* and *spindles* of the bobbins can wear out.

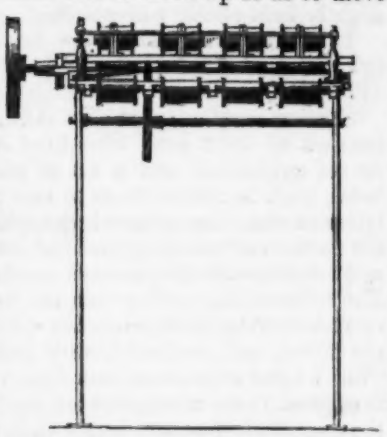
The motion of the guide bar is produced by oval toothed wheels. The object of this motion is to *cross the threads* diagonally on the bobbins in order to prevent the threads from sticking together, that is to ensure that the unwinding them shall take the least possible force, and proceed without entangling. The drawing No. 1 represents only a small part of the length of a winding machine.



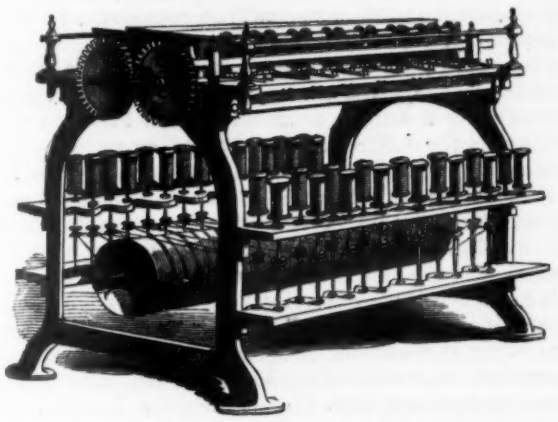
*Cleaning.*—The silk having been transferred from the skeins to the bobbins has to undergo a process of cleansing. This process is performed in transferring the silk from the bobbins produced on the last machine, to the bobbins or trams in the machine represented in the accompanying drawing.

The silk has to be cleaned to rid it of adhesive gummy matter and dust. For this it is passed through a cleaner knife or double knife placed on the guide rail, by the motion of which the thread is uniformly distributed on the new bobbins. If by any accident a thread be left out of the knife,

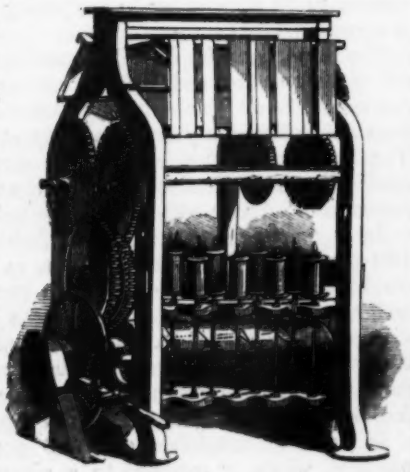
the fault is easily detected by the ridge which will appear on the bobbin. The cleaner knife rail is fitted up so as to move in a slot, and thus the degree of separation of the knife edges is adjustable to the quality of the thread or silk to be cleaned. This operation was formerly combined with a doubling of the threads, and a system of *drop wires* was introduced for stopping the bobbins when threads broke. This is now dispensed with, and *the spinning and doubling* frame in the annexed drawing performs the operation by one process and dispenses with the *stoving* of the silk, which was formerly necessary.



The silkworm-threads, perfectly cleaned, and become of a brilliant glossy appearance, are transferred to the spinning and doubling frame. In this machine, the threads from two or three of the bobbins from the cleaner are not now only wound together in contact upon another set of bobbins, but they are at once *spun* together. The lower set of bobbins are



placed vertically on spindles driven by bands from a large drum, and then, in being transferred from one set of bobbins to the other, two or more threads are laid together. The *twist*, or, more correctly speaking, the angle of lay, is kept exceedingly uniform, the *bobbin going slower as it fills*, by working an intermediate friction roller (not seen in drawing). The guider is, of course, attached to this machine again with a very slow motion, so that the doubled and spun thread is laid very uniformly and closely on the bobbins, which are now transferred to the *throwing mill* or machine. On this machine the doubled and spun threads are transferred from bobbins on to swifts or reels, and thus become *hanks* of silk in the state in which they are sent to the weaver. In this state, it is called *singles*, *tram*, or organzine, according as it has been made into hanks after being simply cleaned and twisted, after being doubled and twisted, or after being spun into thread by a second spinning operation.



The fineness of the silk is determined by the number of warp lengths, measuring seventy-two yards, in the ounce; fine warp silk, for instance, runs about eight score threads. That is to say, there are upwards of six miles of thread nearly in an *ounce*, or one hundred miles in a pound weight.

The mechanical processes of preparing and spinning silk are of a very simple character, and form a striking contrast to the processes to which cotton, flax, and wool have to be submitted ere they are fit for the loom. Silk-*weaving* is, on the other hand, attended with difficulties which are not met with in weaving the yarns spun from the other textile fibres of which we are to treat.

The machinery of cotton-manufacture has its application even before the "raw material" is brought to the factory.

The "cotton-wool" has to be separated from the seed. The machine now almost universally used for this purpose is the *saw-gin*, the roller-gin having been supplanted even in India. The best example of this machine is exhibited in the United States department. Till 1793, when Eli Whitney invented the saw-gin, the wool of the green-seeded cotton could only be separated from the seed by an amount of labour very discouraging to the growth of that hardy and productive article. By this invention, one man was enabled to do the work of a thousand, and there was no limit to the cultivation of the cotton save the limits to the acreage of suitable soil.

The quantity of raw cotton consumed in the cotton manufacture of Great Britain, in the year 1850, was 584,200,000 lbs., or nearly 835 tons per diem.

The machinery for manufacture of cotton—for performing the various operations that *prepare* the cotton wool, as imported from the countries where it is grown, for being spun and woven—are liberally displayed in the Exhibition by leading British manufacturers and by the French.

There are few things more interesting in manufacturing processes than the progress of the soft downy substance of the interior of the cotton-pod, with all its fine filaments and delicate colour, through its various stages, until it becomes a useful fabric for the daily wear of the industrious classes, or assumes those beautiful forms in which Art has added grace to mechanical skill and ingenuity. These gradations are at once so perfect and complete, while they are based upon the most admirable system of orderly progress, that cotton-spinning becomes a science of no ordinary character when it is carried to the perfection to which we see it here displayed. The examples exhibited illustrate the various gradations of the coarse and fine manufacture—there are cases commencing with a specimen of Sea-Island cotton, and having every stage of progress up to nine-cord sewing thread, and muslin and figured lace. The only drawback to their great interest is the crowding together of so many specimens in so small cases, since there is some difficulty in distinctly separating them. This is the more to be regretted, as the connection of the raw material with the examples around is so admirably illustrated, and, if studied in connection with the machinery, is capable of affording valuable lessons.

The yarns, exhibited as the basis of other products, show to what an extent the ingenuity of man can be carried, when employed in a given direction. There we have specimens of yarn spun by machinery, which is of so delicate a character, that the fibres of cotton can only be discovered in the fabric by the aid of the microscope; and so delicate is it that it falls to pieces by handling. This curiosity of manufacture is exhibited by Messrs. Thomas Houldsworth & Co., of Manchester, and is the result of the energy and enterprise of Henry Houldsworth, Esq., of that firm. In the contributions of this establishment we find specimens of cotton yarn ranging from No. 100 to No. 700, in single yarn; and No. 100 to No. 670, in double yarn, or lace thread. These figures express the number of hanks to a pound weight, each hank being 840 yards; and the last named number of 700 in single, and 670 in double yarn, is the triumph of cotton-spinning for all practical purposes, since we find that a pound weight of cotton is elongated, in the first instance, to a length of 338 miles; and, in the other, to a double thread 324 miles, at a cost of 28*l.*, as the price of a single pound weight. The most remarkable example, however, is the specimen shown as

No. 900, both of yarn and thread, as a curiosity, by which a single pound of cotton is extended to 430 miles. So late as 1840, 350 was the finest yarn attempted. In 1841, Messrs. Houldsworth spun 450, which was then considered as the limit. Another still more astounding specimen exhibited by Messrs. Houldsworth is that of 2150 yarn, in which we may fairly presume that they have reached the limit at which the fibre will at all cohere. A single pound of this yarn would yield the extraordinary length of 1026 miles!

The first operation of a *cotton mill* is to open up the cotton into its original spongy state and shake out any earth or vegetable matter accidentally mixed with it.

In order to mix the cotton, several bales of the same, or of different kinds, are put together in a "bing." A tool, like a hay-rake, is employed to draw down and tear asunder the agglomerated mass of cotton as it is wanted for the picking, and other cleaning processes. Fine cotton, such as the best Sea Island, is still sometimes cleaned and opened at first by the hand-labour of women and children; but various machines for accomplishing the same object have been contrived and applied to all qualities of cotton wool.

The *willow* is the machine in general use for opening out the entangled flocks of cotton.

A cylindrical cage, made of *willows*, with an axis carrying cross arms, and having a rotatory motion, was employed of old in Normandy for cleaning cotton-wool, under the name of *le panier de Normandie*. This simple machine is undoubtedly the original of the modern English willow, which has undergone various modifications, *retaining*, however, the essential features of its type.

We do not think it necessary to describe the willow properly so called, although the "conical willow," the most improved machine for this process, is exhibited both in Britain and in France. We take Calvert's patent machine for *opening* and *cleansing* cotton, as exhibited by Messrs. Hibbert, Platt, & Sons, as the most recent means of effecting this operation. This is, in fact, a scutching machine, so arranged that the preliminary process of willowing is performed within it.

The beating action is produced by rollers with long projecting wedge-edged teeth. The cotton is taken, in weighed quantities, from the bing, spread very uniform by hand on a feeding apron, which presents it to fluted rollers. These rollers present it to the toothed beaters, revolving at great speed, and so arranged that all the coarser impurities fall through. From these *beaters*, or *scutchers*, the cotton is taken up by fluted rollers, which, in their turn, pass it on to a hollow, serrated cylinder, revolving at great speed, and by which the fibre is drawn out, while the minute seeds pass through apertures left by the saw like teeth on the cylinder; and the interior of this being in communication with a fanner, which sucks through the air, the dust and fine impurities are almost completely got rid of. This cylinder is cleaned of the teazed cotton by means of brushes, which deliver the cotton on to *fluted rollers* so regularly, that it comes out of the machine *lapped* into the form of a broad, felt-like *web* of cleaned cotton.

The web of cleaned cotton thus obtained is passed through a *lapping* machine, and in this machine it undergoes a further teazing, in such manner that several laps of different qualities of cotton from the scutcher may be mixed in this machine, so as to obtain a uniform quality of *staple*. The cotton, once more formed into a fleecy lap, is brought out by rollers, and delivered on to wooden *lap cylinders*. This makes the third mechanical process to which the cotton fleece has been submitted.

The scutching machine was originally invented by the late Mr. Snodgrass, of Johnston, in Renfrewshire; and afterwards improved by Mr. Cooper, of the same place. Mr. Calvert's scutcher is, perhaps, the most perfect machine of the kind in use in any country.

From the lap machine, the cotton passes to the *carding engines*, or *cards*. The object of the carding operation is to separate or comb out the fibres of the cotton, which are still entangled in small tufts, so as to bring them into as perfect parallelism as possible. For this purpose the cotton is put through a long series of combings, which are effected by the reciprocal action of two surfaces which are mounted with slightly bent elastic wire points.

To Arkwright belongs the honour of having made the cylinder card a practical machine. This was about the year 1770.

Carding engines, says Dr. Ure, may be defined to be brushes of bent iron wire fixed in leather, applied to a set of cylindrical and a set of plane surfaces, the former being made to revolve so as to sweep over the surfaces of the latter at rest. Sometimes large cylindrical cards work against the surfaces of smaller cylindrical cards moving at a *less* speed; and sometimes both plans are combined in the same engine. The tufts or knots of cotton are held fast by the stationary or slow moving cards, while the quick moving cards teaze out the fibres, and gradually, very gradually, disentangle them. Thus we can understand how fixed cards, in which the cotton is exposed to an uninterrupted course of teazing, disentangle the long-stapled cotton better than the *squirrel* or secondary revolving cards, which bring the tufts under the action of the great drum-card only once in each of their own revolutions. They exercise a greater tearing force, and are therefore used for coarser and shorter stapled cottons, with which rapidity of work is an object of importance; in fact, much more cotton can be passed through in the same time, when both the main card and the counter cards revolve; and as the latter require less frequent cleaning than what are called the *flat-top* cards, this system is generally used in preparation for the lower counts of spinning; and occasionally in combination with fixed tops in that of the middling fine yarns.

The filaments, after emerging from the *flats*, lie in nearly parallel lines among the card teeth of the drum, when they are removed by a smaller drum card which turns in contact with it, called the doffer (stripper) or doffing cylinder, and is covered spirally with fillet cards. By its slow rotation in an opposite direction it strips the loosened filaments from the drum, and thus clothes itself uniformly with a fine fleece of cotton, which is shorn or combed off from the opposite side of the cylinder by the vibratory action of the doffing knife.

This knife is a blade of steel, toothed at its edge like a fine comb, and it is made to comb downwards with a rapid shaving motion along the edge of the cards. This is Arkwright's justly celebrated *crank and comb* contrivance. This admirably designed instrument doffs the cotton in a fine transparent fleece, and is beautiful to look upon. It is gathered as it comes off the whole width of the card, and passing through a funnel-shaped piece is gradually compressed into a riband and drawn through rollers in front of the engine. These rollers form the *card end* or *sliver*, which remains to be treated by the next process—viz., to be *doubled*. This is nothing more than a laying of forty slivers into one *fresh lap*. These forty slivers being the products of as many carding engines, and sometimes containing the fibres of many different varieties of cotton of various staples.

*Uniformity* and parallelism in the fibre are the great objects to be sought for in preparing cotton for the process of spinning.

The laps from the doubling machine are worked through a set of what are termed *finishing cards* which are used in many *coarse* and in all *fine* spinning factories. The finishing card does not differ in any essential respect from the *breaker card*. The large card-drum is generally surmounted by *urchin* or *squirrel* cards instead of tops, such as are used in the preparation of inferior cotton wools for spinning coarse yarns.

In a *fine* spinning mill, seven finishing cards will turn off 160 pounds of Sea Island cotton in sixty-nine hours (one week). Three yards of the lap presented to these cards weigh only four ounces. These *seven finishers* correspond to *six breaker cards*. For a *preparation*, as it is termed (one set), twelve card-ends go to form the first drawing. In the breaker-cards, 1600 grains weight of cotton are spread out upon seven feet of the apron-cloth to form one lap.

In such an establishment, 160 pounds constitute a preparation, which is confined to a given set of cards, drawers, and roving frames. One man *superintends* four such preparations.

In a *coarse* spinning mill (No. 30 and No. 40), the carding engines being surmounted with urchin cards, each does about 1000 lbs. per week. The drum makes 180 revolutions per minute.

The next process in cotton preparation is drawing out and elongating the downy slivers or ribands, to straighten the filaments, and lay them as parallel to each other as possible.

Before passing to a description of the process of drawing on the drawing frame, we must allude to the process of making *card cloth*, as exhibited in the Exhibition.

We have already indicated how much pains is taken to perfect the carding process of preparing cotton. It is the same for wool; and, in some respects, for the tow of flax. The carding depends more on the quality of the cards than upon any attention or skill in the operatives or *card-tenters*.

To make *card-cloth*, hides of leather are cut up into strips, varying in breadth according to the purpose to which they are ultimately to be applied. These strips are passed between iron rollers, adjustable to different distances, and furnished with a sharp-cutting edge below, by which, in the passage, the leather is shaved off in its thickest parts, and made uniform throughout. These stripes, thus reduced, are joined by bevelling off the ends for about an inch in length, applying to the bevelled surfaces a thin solution of glue, made of acetic acid and isinglass, and then subjecting them to a powerful press. The union is made so perfectly, that it is scarcely possible to distinguish the joint. A number of such pieces being united together in one length, the leather is fit for the operations of the card-making machine.

This machine delights all who look at its rapid and wonderfully accurate operation.

The card-making machine is an American invention; but the first patent for it was taken by Mr. Dyer, of Manchester. This was in 1811. Many patents have been taken for improvements since, Mr. Dyer himself having taken not fewer than five.

The mechanism is simple, and yet so complicated that no drawings, such as could come within the scope of this Essay, could represent it. The machines are variously arranged. In most machines the leather is placed vertically, as in that exhibited; in others, it is stretched horizontally. The process is the same in both. A hank of fine wire is put on a reel turning horizontally, at a short distance from the machine, and the end of the wire introduced into the frame. The machine being now put in gear, the wire is slid forward about an inch, and is instantly cut off at that length. Two side pieces of steel now press on the projecting ends of the wire, and bend the wire to the staple form, like a two-pronged fork. In the mean time two fine steel prickers are pushed forward to form two holes in the leather. These are below the two ends of the staple, and on the instant they are withdrawn the staple is thrust forward into the holes, while a pair of nippers takes hold of the back of the staple, and gives it that slight bend which we have described as necessary. The staple entering in one operation is pushed home; at the next at the instant the new holes are made. The whole of these operations is performed in *less* than half a second. A slight movement of the leather sideways, after each insertion, provides for the continuous progress of the operation.

Hundreds of these machines are at work in Manchester, in Leeds, in Glasgow, and elsewhere. *Miles*, many miles, of wire, are worked up by these machines daily. The difficulty of making card cloth increases with its fineness. The French have carried this manufacture to great perfection, as exhibited in numerous cases of samples in the Exhibition.

*The Drawing Frame.* The drawing out of the cotton slivers is effected by revolving rollers, and to use the words of Dr. Ure, it can only be clearly understood by an attentive and minute consideration of the operation of such mechanism upon textile fibres. Arkwright was so impressed with the importance of his drawing-frame in automatic spinning, that when any bad work was turned out he immediately desired his people to "*mind their drawings.*"

The cards straighten many of the filaments, but they also double not a few by catching them by the middle. The drawing undoes all these foldings of the fibres when it is well conducted, and is, therefore, the most curious in a philosophical point of view, which factory genius displays.

The drawing-frame produces a succession of *slivers* which pass to the roving-frame.

Six slivers from the finishing cards are presented through the *curved guide-plate* to a first drawing-frame roller. The compound or sextuple sliver, in passing between the roller series, is drawn out principally by the front roller into a uniform attenuated and much elongated sliver, and two of these are generally drawn together through a conical mouthpiece, which delivers the new sliver into a revolving *can*.

The rate of the surface speed of the front roller to that of the back roller varies from four, or six, to one; and that rate may be modified by changing certain wheels according to the size of the sliver that is desired. The difference between the speed of the two back rollers is no more than one tenth part; the middle roller serving rather as a guide in leading the filaments to the front roller.

The sliver thus drawn with multiplied doublings acquires a regularity of texture which, if not impaired in the subsequent processes, ensures a level yarn to the cotton spinner.

The sextupling of slivers is generally continued through two drawing-frames, and then twelve slivers are put into one, and drawn by a frame which feeds the *slubbing* machine.

The number of doublings varies according to the fineness of spinning for which it is a preparation.

The process of drawing being finished, the next process is *the twisting the slivers*—that is, *laying the fibres* together by torsion.

It were vain to attempt an account of the expenditure of thought which the production of the roving frames at work in the Exhibition has occasioned in the progress of the arrangement of the mechanism to the state of perfection there exhibited.

This beautiful machine, consists of several pieces of mechanism, which may be separately considered. There is a set of rollers, a *roller-beam* similar to that in the drawing-frame, and there are *vertical spindles*, bearing on their tops a forked piece, called a "Flyer," of which one leg or branch is tubular, and serves to conduct the soft roving from the hose of the spindle to the bobbin. By the revolution of the spindle and flyer the cotton *slub* receives its twist, and by the difference of the rotation of the flyer and bobbin it is wound upon the latter exactly in proportion as it is given off by the rollers. This gives the *torsion*. The *winding-on* takes place in a ratio compounded of the difference of the speed of the bobbin and flyers, and of the circumference of the bobbin.

"Were the winding on to be a constant quantity, like the motion of the delivering rollers, the product of the two numbers would remain the same; but when one of them alters, as happens to the diameter of the bobbin, which is constantly increasing, the difference between the number of revolutions of the bobbin and flyer must be decreased; a change produced by increasing the speed of the bobbins while the flyers revolve uniformly, in order to give a uniform degree of torsion to a definite length of the delivered slub. As, therefore, the up-and-down motion of the bobbin, in the distribution of the roving over its surface, must be decreased in a constant progression, according to the grist of the roving, so the rotation of the bobbin is increased by a motion compounded of the regular speed of the driving-shaft of the machine, and the decreased speed of the other parts. We cannot attempt more minute details of description of this machine."

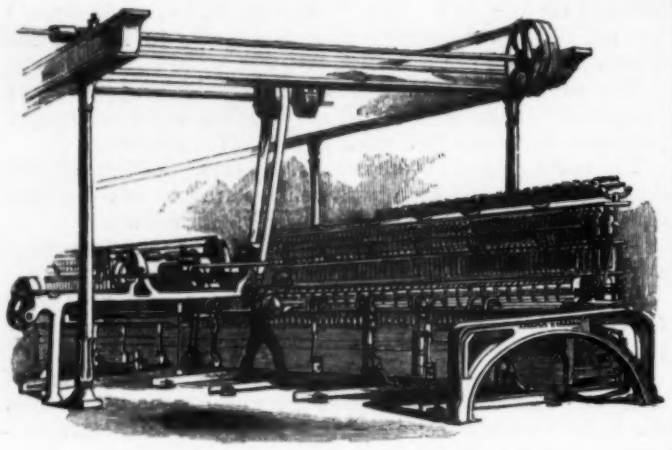
The process of spinning thus commenced is finished on the stretching-frame—the throstle and the mule. The cotton from the roving-frames is *pieced* up to either the *mule* or *throstle*, and spun into yarn, according to the quality of yarn intended to be produced.

We have been so minute in our account of the preparation of cotton, that we have only space left for a very brief account of mule-spinning. The stretching-frame is, in fact, a mule without the second draught and second speed. In the bobbin and fly-frames, the amount of lay, or quantity of twist given to the roving, is as little as is compatible with their being

unwound without impairing their uniformity. The object of the throstle is to extend the rovings into fine threads at the same time that it twists them by the rotation of spindles or flyers, and winds them upon bobbins, somewhat resembling what we have endeavoured to describe in speaking of the bobbin and fly-frame.

The most interesting and perfect illustration of the throstle is that termed the *Danforth*, exhibited by Sharp Brothers of Manchester. There are various modifications of it; but we have not space to do more than name the machine.

The manufacture and improvement of the form of spindles and flyers has occupied the attention of many machinists, and specimens are to be seen from Manchester, Salford, Lille, and elsewhere, of the exquisite workmanship put upon these vital elements of modern spinning machinery. When it is



considered that these spindles and flyers revolve from 1000 to 2000 times in a minute, the perfection with which they must be finished and hardened, in order that they may move steadily and without self-destruction, and the consumption of power, may be easily conceived.

The Mule, or Mule Jenny, consists of four distinct sets of parts:—

1. The *drawing* rollers, already fully explained. 2. A *moveable carriage*, of a length equal to the roller-beam, mounted with as many spindles as there are threads to be spun. This carriage runs upon wheels upon edge-rails laid in the floor of the factory, which allows the carriage about five feet of forward and backward motion, relatively to the roller-beam. 3. The *headstock*, or the mechanism, by which the carriage is moved to and fro. In some Mules the headstock is placed in advance of the roller-beam, towards the middle of its length. In others, the headstock is put behind the roller-beam, so as to leave the whole length of the roller-beam and carriage without interruption.

The general action of the mule may be stated as follows:—The rovings being passed forwards from their respective bobbins, set upright in the creel, through between the rollers, and their ends being attached to their respective spindles, the rollers, and carriage with its spindles, are all set in motion simultaneously: the carriage being made to recede from the roller-beam at a somewhat quicker rate than the surface-speed of the front rollers, or the delivery of the soft threads. This excess of velocity is called the "gain" of the carriage, and is intended to render the thread *level*, upon the principle above explained—namely, that the greater quantity of twist runs into the slenderer or weaker parts of the yarn, and obstructs their due extension; whereas, if the quantity of twist be skilfully adapted to the occasion, the thicker portions of the thread will have time to be acted upon by the gain of the carriage, till their substance is reduced somewhat nearer to the average thickness required. When the carriage has moved out about 45 or 50 inches, according to the fineness of the work, a general change takes place in the operation of the mule. The rollers suddenly stop, the spindles begin to revolve with nearly a double velocity, and the carriage slackens its space to about one-sixth of its previous speed. This stage of the process is called the stretching, or the draw. The extension of the filaments, performed in part by the twin-roller system, is by this action carried on and completed in their softly twisted state. When the carriage, by its advance, has stretched the threads to the full extent they will bear without breaking, the second draw ceases by the stopping of the carriage, while the spindles still continue to revolve till the requisite quantity of twist is communicated, which is regulated by the twist-wheel having completed a certain number of turns. Upon the twist-wheel shaft a finger is usually fixed, which at each revolution disengages a catch, whereby the driving-strap is allowed to pass to the loose pulley, and the whole machinery stands still. In the hand-mule the spinner now puts down with his left hand the faller, or guide-wire, to the level requisite for guiding the threads into the proper winding-on position upon the caps of the spindles. In putting down the faller-wire, he at the same time unwinds that portion of the thread which is coiled spirally round the spindle, from its point to the nose of the cap, which he does by causing the spindles to turn the backward way, with his right hand working their main driving-pulley. This operation of undoing the coil is called *the backing-off*.

Whenever the faller has arrived at the degree of depression suited to the winding-on of the yarn, the spinner now reverses his backward motion, and winds on the yarn by causing the spindles to turn the forward way, while, at the same time, he pushes in the carriage at a rate commensurate with the revolution of the spindles. As the carriage approaches the roller-beam, the spinner gradually raises the *faller-wire*, to allow the last portion of the threads to be coiled again in an open spiral, from the nose of the cap up to their points. One operation being thus completed, another is immediately begun.

By winding successive portions of thread upon the spindle, a conical-shaped coil of yarn is formed, which, when sufficiently large, is slid off the spindle, in which state the article is ready for the market, under the denomination of Cop yarn. A considerable quantity of it, however,—particularly of that destined to be dyed or shipped to foreign countries,—is unwound from the cops upon reels, and thereby made up into skeins or hanks.

The rendering the machinery which performs all these processes automatic was first accomplished by Richard Roberts, of Manchester, between 1830 and 1835, and his headstock is still unrivalled. The late Mr. Smith, of Deanston, and Mr. McIndoe, of Glasgow, have modified the headstock in various ways, and their *self-actors* have earned great reputation for excellence. The self-actor of Mr. McIndoe has much to recommend it, and has been applied to spinning numbers as high as 150 with success, whilst self-actors in general are not applied to higher numbers than 120. The hand mule has still to be used in spinning finer numbers of cotton, and in spinning wool.

*Weaving.*—If we take the term, weaving, in its most comprehensive sense, as applying to the process of combining longitudinal threads into a superficial fabric, it will have relation to the whole series of textile fabrics; not only those woven in the loom, but likewise net-work, lace-work, and hosiery.

First, of plain weaving.—By this term we mean the weaving of all varieties of lathe manufacture; whether of silk, cotton, woollen, or linen, in which the weft threads interlace uniformly among the warp threads without producing twills, checks, stripes, sprigs, or any variety of figures.

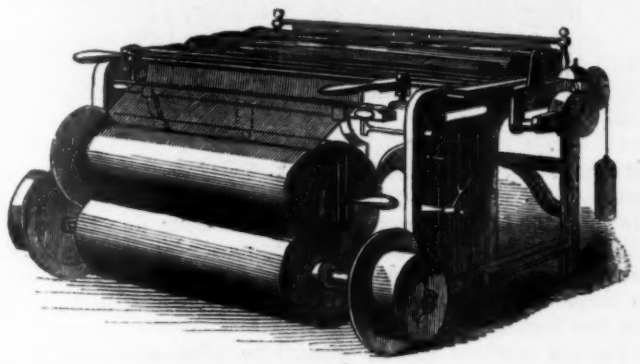
Calico, Irish linen, and plain silk, are good representations of this kind of weaving. If we examine any of these, we find that the cross threads pass alternately *over* and *under* the long threads, no one thread passing over or under two other threads at once.

The long threads are called the warp-twist, or organzine; while the cross threads are called *weft*, *woof*, *shoot*, or *tram*.

*Twist* is the term usually applied to the kind of yarn used for cotton warp; organzine to that for silk warp: and some of the other terms have, in like manner, only partial application. We shall speak simply of *warp* and *weft* to avoid ambiguity. The *warp* is always attached to the loom, or weaving machine, while the *weft* is contained in the shuttle—a small, canoe-like instrument. The winding of the weft on

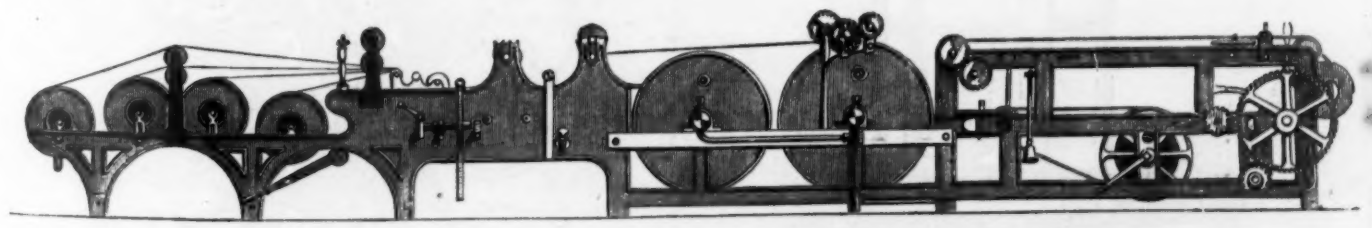
the spindle, which runs through the shuttle, is a simple matter; but the arrangement of the warp in the loom is very important, and must be understood, before we can follow the details of weaving.

In the process of the cotton manufacture before the yarn comes to the warping-machine, it is wound from the cop on to bobbins about four inches long, and about three inches diameter: these bobbins of yarn are then taken to the warping-machine, for the purpose of the threads being laid parallel to each other, to make them into a *beamed warp*, and to facilitate the arrangement of them after being *sized* and placed in the healds or 'heddles' of the loom in weaving. In the old system of preparing the yarn, before its being placed in the loom, a cumbrous machine, called the warping-mill, was used instead of this improved machine of



Mr. Kenworthy's, which warping-mill was worked by hand. After the yarn had been made into a balled warp, it was then taken to the old kind of sizing-machine, which soaked the yarn into the warm size (a kind of paste), then dried it, then squeezed it between iron rollers, and next it was reballed. The warp was then taken from this machine to a machine for winding it on a roller-beam, after which it was taken to the looming-frame, and next to the loom to be woven into cloth. But now, by the connection of Mr. Kenworthy's warping-machine, with the sizing-machine of Messrs. Hornby & Kenworthy, the process is made much shorter and more simple, and is withal systematic and mechanical.

It will be seen, on reference to the drawing, that the bobbins containing yarn are placed in a wooden frame called a 'creel,' so that they will revolve; the threads are then passed through a 'wraithe' on to a roller-beam. The 'wraithe' is for the purpose of keeping the threads separate and uniformly in the order in which they are intended to be wound off (after having passed through the size) on to the weaver's yarn-beam. In this machine is a beautiful adaptation of mechanism, by which the yarn may be backed off the beam, if by chance any broken thread has escaped the eye of the operative and got on the beam. This motion consists of a series of small cylindrical rods, so arranged that the threads of yarn pass under them; and supposing none of the threads had to break during the process, the beam would get filled without any necessity for calling this invention into action. But it so happens that breakages often do occur, and, as the machine works at a rather quick speed, those dissevered threads get on to the beam before the operative has sufficient time to stop the machine. The machine is provided with two sets of driving-pulleys, one pair at each end of the driving-shaft: that pair which drive the backing-off motion work at one half the speed the others do. The leathern straps or bands which connect these pulleys with the main shaft of the factory, are so arranged by the one (that which drives the backing-off motion) being crossed and the other being open, that the motion of the machine can be reversed whenever the threads are broken. The series of cylindrical rollers perform their office by moving down slots made in the framing of the machinery, in their progress bearing down with them the threads backed off the beam, until the severed thread is discovered and united, when the operative sets on the machine as before the breaking took place, and the cylindrical rollers return to their former position. After the beam is filled by this machine, it is placed, along with five others, in the improved sizing-machine. These beams are placed in bearings so that they will revolve at the left end of the machine, and weights are placed upon their pivots, so that they are kept in their places; the six threads of yarn are then passed through an ordinary comb-bar or 'wraithe,' and thus divided equally until passed through the healds, which, in this machine, are situated at the left end, for the purpose of effecting the cross shed, and thereby taking the 'lease' previously to the yarns being submitted to the sizing process. The 'lease' now being taken, and the cross band or threads being introduced for the purpose of 'looming,' or drawing in of the weaver's beam, the threads of yarn are passed over a 'wraithe' or comb-bar, formed by a row of teeth or pins of intervening spaces, for the purpose of laying the threads in parallel breadths side by side, and forming each division or band of threads (of any required number) into separate and distinct tapes or sheets (of any desired width), each thread being laid parallel side by side, and thus in lateral contact, the 'wraithe' or comb-bar being allowed to vibrate or oscillate freely as the threads proceed. The continuous threads now being thus made or separated into breadths or bands, are now passed over a conducting roller and immersed into the trough containing the sizing material, which is here kept in a heated state by steam passing through a pipe into the trough, and thus boiled into the warp-threads as they pass through it and under the adjustable tension roller, which can be adjusted to any required degree of tension at pleasure, or can be raised up, when necessary, entirely out of the trough by means of a winch, worm, and rack, with which the pinions of the rollers are connected. The threads are then passed forward through a pair of squeezing rollers, and again similarly immersed in the trough containing the size, to finish the yarn; from thence they are passed around the drying cylinder, also heated by steam, and now assume the form of tapes or bands, the sizing material, by its slightly adhesive properties, causing the threads thus to adhere slightly together, and thus proceed in a tape-like form, being of course much stronger, more regular and even, and less likely to be broken or



disarranged than in the old mode of sizing. A circular revolving brush is placed over the threads as they proceed over the drying cylinders, for the purpose of dressing or laying the fibres, and making the tapes or bands more compact and even. They now proceed in a sized, dried, and finished state, being conducted by two rollers through a similar 'wraithe' or comb-bar, but of a much finer pitch, and by passing through which the bands of threads are passed edges wise, and again similarly divided by the oscillating or vibratory action of the comb-bar, and laid over the tension roller at the right-hand end of the machine, in a proper state to be received and wound upon the warp-beam, ready for the operation of drawing in, after which operation it is taken to the loom and woven.

The warp in the last state described is received by the *weaver*.

We shall not do more than direct attention to the numerous power-looms exhibited, to the Jacquard looms, and to the machines for making the *healds* or heddles—for making reeds, for cutting cards, and for making other appendages to weaving machinery. Weaving in almost every fibre—cotton, flax, silk, worsted, and wool—may be learned in the department of Machinery in Motion.

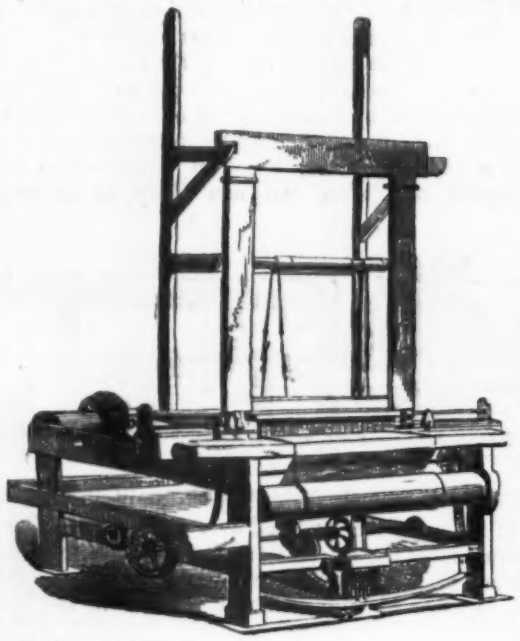
We must suppose our readers already acquainted with the process of weaving by the hand-loom. Nor can we enter into the description we intended to have done of *Pattern-weaving*, from the simple but effective "shot" patterns—the stripes and checks, the twills and all its varieties—as dimities, dornocks, bombazeens, satins, kerseymeres, &c., to the more complicated, embracing damasks and brocaded silks. By means of the *Draw*-loom, the order in which the warp threads are depressed or elevated, varies continually; strings being so arranged that the *Draw-boy* can draw down the requisite warp threads preparatory to the movement of the shuttle. The warp threads pass through the eyes or loops in vertical strings, each thread having one string, and these strings are so grouped that the attendant boy, by pulling a handle, draws up all those warp threads which are required to be elevated for one particular shoot of weft; and when a different order of succession is required, he pulls another handle. Hence it follows that the arrangement of the strings and handles must be preconcerted with especial reference to one particular pattern, and this is called "cording the loom." The *cording* used to occupy a skilful thoughtful man *several months*, and would then of course serve for only one particular pattern.

The first step in improving the *draw-loom* was the substitution of mechanism for the handle and boy called a *draw-boy*, and then the adoption of Duncan's automatic carpet loom or barrel loom, in which pins inserted in a rotatory barrel, like an organ barrel, moved a reciprocating lever, as in the draw-boy, and thus the way was paved for Jacquard's most perfect invention in 1800.

In all the kinds of weaving hitherto noticed, whether of plain goods, figured goods, bobbin net, stockings, or other fabrics, we have alluded to the weaving machine as *worked by hand*—or, more correctly speaking, by hand and foot—for the treadle is invariably the receiver of power in these machines.

So early as 1678 M. de Gennes invented "a new engine to make linen cloth without the aid of an artificer," and at various times during the last century, M. Vaucanson, Mr. Austin, and Mr. Miller, contrived looms which were to be worked by a winch, by water power, or some power extraneous to the common hand loom.

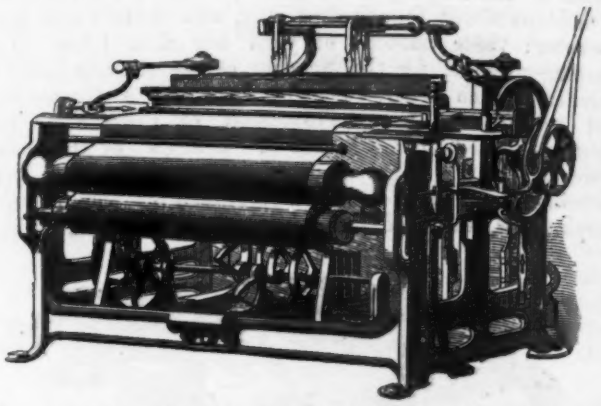
As Arkwright's and Watt's inventions were perfected and



extended in their applications, the necessity for having weaving machinery became more urgent. In 1802 the power-loom had not produced important saving in the expense of weaving, as a man had to be employed about each loom.

The power-loom of the present day is one of the most remarkable machines of the age we live in.

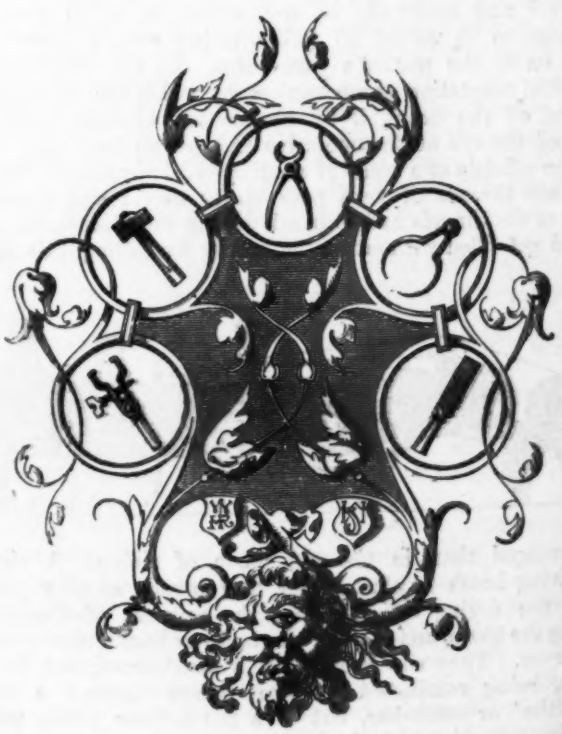
Mr. Harrison exhibits a power-loom made in 1798 or 1800



[it is engraved on the preceding column] alongside of the most improved looms of the present date, engraved on this column. How great the difference! Yet the honour due to Robert Miller, who commenced to introduce power-looms of the same construction as this old loom in 1796, is perhaps greater than to those who have produced the improvements, because his was the *beginning*.

The old machine can be worked to advantage at 60 picks per minute, requiring one person to each loom, or five persons to six looms. The new looms can be driven at 220 picks per minute, and are to be seen working at that speed in the Exhibition, and in all the best power-loom mills in England and Scotland. One person can attend two of these, and in many instances three looms.

An experienced operative of the manufacturing district, working the modern looms, produces 26 pieces of printing cloth, 25 inches wide, 29 yards long, and 11 picks per ¼ inch, in a week of 60 hours. The cost of weaving each piece is 5½*d.*—less than 6*d.*! If the same cloth were woven on the old loom, one operative would produce only four pieces, and at a cost of 2*s.* 9*d.* each; or the weaver's wages in 1800 were as much as is the entire value of the *cloth* in the Manchester market at present. Wonderful mechanical result! What are the moral results?






AN ESSAY ON ORNAMENTAL ART AS DISPLAYED IN THE INDUSTRIAL EXHIBITION IN HYDE PARK, IN WHICH THE DIFFERENT STYLES ARE COMPARED WITH A VIEW TO THE IMPROVEMENT OF TASTE IN HOME MANUFACTURES.*

BY RALPH NICHOLSON WORNUM.

"It is known that the Taste is improved exactly as we improve our judgment; by extending our knowledge, by a steady attention to our object, and by frequent exercise. They who have not taken these methods, if their taste decides quickly, it is always uncertainly; and their quickness is owing to their presumption and rashness, and not to any sudden irradiation." BURKE.

"Conamur tenues Grandia."

## I.—*Introduction.*

THERE is perhaps no province of industry, in which the advantages of an intercommunication of ideas are more direct, than in that of Art-manufacture; and this must be more especially the case when the means of production of the various parties are pretty nearly mechanically equal. The differences of results arise purely from differences of degrees of artistic skill, depending on the greater or less cultivation of those faculties of the mind which conduce to that species of judgment termed Taste.

It is evident that Taste must be the paramount agent in all competitions involving ornamental design, where the means or methods of production are equally advanced; but where this is not the case, the chances are still very greatly in the favour of Taste over mere mechanical facility, provided low price be not the primary object.

Thus, the Great Exhibition in Hyde Park is of all things the best calculated to advance our National Taste, by bringing in close contiguity the various productions of nearly all the nations of the earth in any way distinguished for ornamental manufactures. The distinctive characteristics of each are so many elements of novelty of arrangements which every nation may appropriate according to its own views and practice.

Our present subject of consideration is how far British manufacturers may derive advantage from this congress of national peculiarities of design.

Ornament is essentially of the province of the *eye;* it is beautiful appearances that we require, not recondite ideas, in works of Ornamental Art: these may be associated with ornament, but they must be kept perfectly subject to the mere principles of beauty of arrangement of the material forms. Dramatic, allegoric, and ornamental art are totally distinct in their development; they may be combined, but one can never be the substitute of another. If dramatic or allegorical compositions are introduced as portions of an ornamental scheme, they must be treated upon the symmetrical or ornamental principle. Whatever other principle we may associate with the ornamental, must be kept secondary to *effect*, if we are desirous of making a good design: introduce what symbols we will, they must be made subject to the ruling principles of ornament itself, or, however good the symbolism, our design is a mere crudity in Art.

Some general examination of ornament in its characteristic developments of various times and nations, or what are technically called *styles*, must necessarily precede our examination of the modern expressions of ornamental art as now displayed in the Great Industrial Exhibition.

We shall find that the elements of form are constant in all cases; they are but variously treated: this, in fact, must be so, if a Style be founded upon any principles at all; and all those styles which have carried with them the feelings of ages, could not be otherwise than based upon some fixed natural laws. How certain variations of form and colour happen to be so universal a desire, that the varieties of their arrangements have occupied all people from the remotest times, is a question of both material and psychological interest.

Universal efforts show a universal want, and beauty of effect and decoration are no more a luxury in a civilised state of society than warmth or clothing are a luxury to any state: the mind, as the body, makes everything necessary that it is capable of permanently enjoying. Ornament is one of the mind's necessities, which it gratifies by means of the eye. So it has been discovered to be again an essential element in commercial prosperiy. This was not so at first, because in a less cultivated state we are quite satisfied with the gratification of our merely physical wants; but in an advanced state, the more extensive wants of the mind demand still more pressingly to be satisfied. Hence ornament is now as material an interest in a commercial community as the raw materials of manufacture themselves.

In early stages of manufactures, it is mechanical fitness that is the object of competition: as society advances, it is necessary to combine elegance with fitness; and those who cannot see this must send their wares to the ruder markets of the world, and resign the great marts of commerce to those of superior taste who deserve a higher reward.

This is no new idea: let us take a lesson from the experience of past ages,—the various coloured glass of Egypt, the figured cups of Sidon, the shawls of Miletus, the terra-cottas of Samos, the bronzes of Corinth—did not command the markets of the ancient world, either for their materials or for their mechanical qualities; not because they were well blown—cleverly chased—finely woven—ingeniously turned—or perfectly cast:—these qualities they had only in common with the similar wares of other nations; but in the gratification of one of the most urgent necessities of the mind in an advanced social state, they were pre-eminent—they were objects of a cultivated refined taste. And it is by this character alone that manufactures will ever establish that renown which will ensure a lasting market in the civilised world. The great object of attainment is Taste, which is not a mere impulse of the fancy, but dependent upon the operations of reason as completely as any other conclusion respecting good or bad, or right or wrong, to which we attain by the mind's experience. To demonstrate this truth is the chief aim of the following Essay, in which the various species of ornamental art exhibited will be examined with respect

* To this Essay has been awarded the prize of one hundred guineas, offered by the Proprietors of the ART-JOURNAL, for "An Essay on the best mode of rendering the Exhibition of the Works of Industry of All Nations, to be held in London in 1851, practically useful to the British Manufacturer."—ED. A. J.

to their quality, wholly regardless of magnitude or quantity; for a single good work is worth a whole museum of mediocrity, in an educational point of view, and this is the bourn of our inquiry—How far our manufacturers may improve their taste through the present Great Exhibition of Works of Industry now established in Hyde Park?

It is only by an analysis of the principles and styles of ornament that such an inquiry can be practicable, and only by testing the works exhibited by these principles that any sound or useful conclusions can be drawn.

### II.—*The Styles.*

Style in ornament is analogous to hand in writing, and this is its literal signification. As every individual has some peculiarity in his mode of writing, so every age or nation has been distinguished in its ornamental expression by a certain individuality of taste, either original or borrowed. In a review of this kind, however, when we speak of the styles, we can comprise only the broad distinctions of ornament itself, the kinds or genera, not the mere specific varieties. There are, of course, many varieties of every great style; but so long as the chief characteristics remain unchanged, the style is the same. From this point of view, therefore, the styles become comparatively few. We shall find that nine will comprise the whole number of the great characteristic developments which have had any influence on European civilisation: namely—three ancient, the Egyptian, the Greek, and the Roman; three middle-age, the Byzantine, the Saracenic, and the Gothic; and three modern, the Renaissance, the Cinquecento, and the Louis Quatorze.

All styles are only so many different ways of using the same language, that of ornament; some expressing one sentiment, some another: the various expressions do not depend so much upon the details themselves as upon their mode of treatment. In the Egyptian, the earliest historic style, we have the conventional and the symbolic elements paramount, in a simple symmetrical treatment, combined with a very positive expression of colour.

The Egyptian is literally a hieroglyphic style: as a rule the Egyptian elements have a particular meaning, even to the geometrical patterns; few, if any, are arbitrarily chosen for the sake of beauty of effect only; the style is accordingly very simple and limited in comparison with later styles, in which mere symbolism was superseded by the pure principles of Art.

But many Egyptian ornaments are still popular ornaments, and have been so through all times; as the fret or labyrinth, wave-scroll, spiral, zigzag, water-lily, the palm, and the star. The arrangements are almost exclusively a mere symmetrical progression, and always of a very simple order, though of gorgeous character; for precious stones and metals, and the richest materials generally, seem to have been abundantly used. The frieze is the commonest form of these decorations, and the details are generally some of the more important symbols; as the Lotus or water-lily of the Nile, the type of its inundations, from which Egypt derives its fruitfulness; and the zigzag, the type of water itself.* The Winged Globe, however, or the Scarabæus (the Beetle) is the most prominent of all Egyptian ornaments; it was a species of talisman, an invocation of the good spirit, *Agathodemon*, and was used universally as both architectural and personal ornament, in almost every kind of material, wood, metal, or stone; from the largest block of granite of Syene to the diminutive proportions of the rarest precious stones. The Asp, and the cartouche containing hieroglyphics, are other important materials of Egyptian ornament.

We find mixed up with these more characteristic details almost every natural production of Egypt, conventionally treated; not mere crude imitations from nature, but natural types, selected by symbolism, and fashioned by symmetry into ornamental decorations.

In viewing the character of Egyptian Art, then, besides its conventionalism and symbolism, which are expressions of details, we have a general expression—namely, its grandeur of proportion, simplicity of parts, and splendour or costliness of material: gold, silver, and ivory, precious stones, and colour. Its great prevailing characteristic, like that of all Oriental Art, is sumptuousness.

* This ancient signification of the zigzag is still preserved in the Zodiac sign of the Water-Carrier or, Aquarius.

Jewish and other Asiatic ornament, like the Egyptian, appears to have been purely representative: the only elements mentioned in scripture, are the almond, the pomegranate, the palm-tree, the lily or lotus, oxen, lions, and the cherubim.*

It is not till we come to Greece that we find the habitual introduction of forms for their own sake, purely as ornaments, and this is a very great step in art. The Egyptians produced many beautiful useful forms, but the Greeks not only improved these forms, but decorated them with appropriate and beautiful ornaments, designed solely for their effect as delightful objects to the eye; they paid the same attention to architectural and general decoration.

If we consider the Greek as one great historic period of ornament, the following are its chief characteristics, with some of which Egypt has already made us acquainted:—the fret, the wave-scroll, sometimes called the Vitruvian scroll, the echinus, or horse-chesnut (vulgarly called the egg and tongue, and egg and dart), the astragal, the anthemion (commonly called the Greek honeysuckle, because some examples resemble that flower), the guilloche or plat, and the volute: the ordinary scroll and the acanthus are very partially developed in the pure Greek, compared with what they were in later times among the Romans; they both belong, nevertheless, to Greek Art, especially the acanthus which distinguishes the last and richest of the Greek orders—the Corinthian. These three orders, as regards their ornamental qualities, are better described as the Echinus—the Voluted—and the Acanthus—Orders, than by their national designations. They are not so much distinct as successive orders, each adding something to that which preceded it; for instance in the Doric, or early Greek order, we have the echinus as the only ornament; in early times it was painted, in later it was cut on the capital: in the Ionic, or second Greek order, we have the addition of the volute, or ram's horn, to the echinus; and in the third order, or the Corinthian, we have the addition of a row of acanthus leaves below the volutes, of the second order, but which are here modified into stems, or *cauliculi*. How all these various Greek elements were treated it is not expedient to explain here; space precludes it, if nothing else; but there is always a great simplicity both in the details and in the arrangement of the materials of Greek ornament; it is generally the various elements arranged in simple horizontal series, one row above another.

In the Roman, the third and last ancient style, we have, as the chief characteristic, a gorgeous magnificence; but this magnificence was accomplished only by an enrichment and a profuse use of Greek details; the scroll and the acanthus, however, being predominant over all others, so much so, that the acanthus scroll alone when in anything approaching magnificence of development, is sufficient to stamp a design as Roman in character, and it is the chief distinction between Greek and Roman work.

The Romans used the Greek orders, but they added to them one of their own, which is, however, a simple mixture of the three Greek orders into one—an echino-voluted-acanthus order; the original modification of the volutes in the Corinthian acanthus order being restored to a complete Ionic capital in the Roman. Besides this great richness of detail, the mixture of grotesques such as human, animal, and vegetable forms combined, is a common characteristic of Roman Art, as, for instance, the sphinx, griffin and others; these elements were likewise Greek, but not of such frequent occurrence in Greek examples:† the Romans, in fact, added no element, except perhaps the shell, to the materials of Greek ornament.

With the Roman ends what may be technically termed ancient ornament; the change of religion which ensued, through the adoption of Christianity by Constantine, totally revolutionised Ornamental, as well as all other Art.

During the first and second centuries, Christian works of Art were limited to symbols, and were then never applied as decorations, but as exhortations to faith and piety. And all Christian decoration rests upon this foundation; the same spirit of symbolism

* See the visions of Ezekiel, 1 and 10, from which are derived the four symbolic images of the Evangelists—the angel, the lion, the ox, and the eagle.

† The sphinx was also Egyptian, but there is a great difference between the Greek and Egyptian sphinxes: the first is human-headed, ram-headed, and hawk-headed, and is always male; while the Greek is female, with the head of a woman, and always has wings, which the Egyptian never has. See Sir Gardner Wilkinson's account of the sphinx.—*Manners and Customs of the Ancient Egyptians, &c.*

prevailing throughout, until the return to the heathen principle of beauty in the period of the Renaissance.

The early symbols were the monogram of Christ, variously written—the lily—the cross—the serpent—the aureole, or *vesica piscis*—representing the acrostic symbol, the fish, from the common Greek word for fish—*Ιχθύς*, containing the initials of the following sentence—*Ιησους χριστος θεου υἱος σωτηρ*, Jesus Christ, of God, the son, the Saviour; and the circle or *nimbus*, the glory of the head, as the *vesica* is of the entire body. These are all very important elements in Christian decoration, especially the *nimbus*, which is the element of the trefoil and quatrefoil and analogous forms, so common in Byzantine and Gothic Art; the trefoil having reference to the Trinity; and the quatrefoil to the four evangelists, as the testimony of Christ; and to the cross, at the extremities of which we often find the circle, besides the circle or *nimbus* in the centre, signifying the Lord: the circles of the extremities, which are the *nimbi* of the evangelists, often contain their respective symbolic images, the angel, the lion, the ox, and the eagle; thus making their signification palpable.

Why the beautiful and accomplished styles of the ancients, then, were discarded for such comparatively crude elements of ornament, needs no other explanation than that they were pagan. Paganism consisted, however, solely in forms, not in colours, and therefore in respect of colour there were no restrictions. But ancient forms also, as paganism itself gradually disappeared, were slowly admitted among the elements of Christian decoration; and the scroll, under certain modifications, became eventually a very prominent figure in Byzantine ornaments; and under a similar modification, the anthemion and every other ancient form was gradually adopted after a systematic exclusion of four or five centuries.

But all Byzantine decorations are strictly conventional, a trefoil leaf or a lily form being the ordinary foliation for a scroll: and every form, whether from nature or from earlier styles of Art, was always treated in a peculiar manner; more skill, on the whole, being displayed in the general effects than in the details, and owing to the richness of material used, which was characteristic of Byzantine taste, a very gorgeous style was ultimately developed upon the mere foundation of a rude symbolism.

The leading forms of Byzantine or Romanesque architecture are likewise due to the same influence; the cross, the circle, and the dome pervade everywhere. Both the Lombard and the Norman styles may be considered as mere varieties of the Byzantine. All are comprised in the term Romanesque, which comprehends the round-arch style of Middle-Age Art, as distinguished from the Saracenic and the Gothic, which are pointed-arch species.

Indeed the Byzantine was so widely spread and so thoroughly dentified with all Middle-Age Art, after the first few centuries of the Christian era, that its influence even in Italy did not wholly decline before the fifteenth century, until the establishment of the *Quattrocento*, by Lorenzo Ghiberti. Both the Saracenic and the Gothic proceeded from the Byzantine. The Greek missionaries carried its influence into the extreme north; and while the artists of Syria were accommodating their style to Mohammedan exclusiveness in the south, in the colder regions of Europe the mysteries of Mount Athos were freely mixed up with the fables of Scandinavian mythology. The Scandinavian soldiers, also, of the imperial body-guard at Constantinople, made, on their return, the talismans of Christian mythology almost as familiar in their native homes, as the gods of their forefathers. The cross planted on the serpent is not an uncommon image on Mount Athos; and the cross surrounded by the so-called Runic knot, is only a Scandinavian version of the original Byzantine symbol of the redemption—the crushed snake curling round the stem of the avenging cross. The same mixture of Christian and Northern mythology characterises the portals of Lombardy.

As the peculiarly Norman style, such as it is best known in this country, was originally developed in Sicily, it contains many Saracenic features, of which the pointed arch and the zigzag are the most characteristic. The original Norman was not national, but simply Romanesque or Byzantine; and the decorated or pointed zigzag Norman is, strictly speaking, Siculo-Norman; there is no other peculiar Norman style.

The principles of the Saracenic are soon stated: the conditions of the new Mohammedan law were stringent; there was to be no image of a living thing, vegetable or animal. Such conditions led of course to a very individual style of decoration, for vegetable forms were now excluded for the first time. However, by the eighth century, when the richer works of the Saracens commenced, the Byzantine Greeks who were pressed into the service of the Arabian Caliphs and generals, were already sufficiently skilful to make light of such exclusions, and the exertion of ingenuity which they impelled gave rise to, perhaps, a more beautiful simply ornamental style than any that had preceded it, for there was no division of the artistic mind now, between meaning and effect; and although the religious cycles and other symbolic figures, which had hitherto engrossed so much of the artist's attention were excluded, the mere conventional ornamental symbolism, the ordinary forms borrowed from the Classic period, and geometry, left an abundant field behind, which was further enriched by the peculiarly Saracenic custom of elaborating inscriptions into the designs. Mere curves and angles or interlacings were now to bear the chief burden of a design; the curves, however, very naturally fell into the standard forms and floral shapes; and the lines and angles were soon developed into a very characteristic species of tracery or interlaced strap-work, very agreeably diversified by the ornamental introduction of the inscriptions. The Saracenic was the period of gorgeous diapers; but like the Byzantine, it was more remarkable for its general effects than for any peculiar merit of the detail, or of its combinations—it is made up of an infinite number of minute contrasts of light and shade and colour; something like a formal flower-garden, wanting the simplicity and grandeur of natural scenery. But no details are so applicable for mere *fillings* as the Saracenic, and hence we find them constantly occurring in the designs of the Renaissance.

The last great middle-age style the Gothic, like the Saracenic, grew out of the Byzantine: it flourished chiefly on the Rhine, in the north of France, and in England; it was developed in the thirteenth century, was perfected in the fourteenth, and in the sixteenth became extinct.

The Gothic is essentially a pointed and geometrical style in its general forms, though all the symbolic elements of the Byzantine are preserved in it; its details appear to be an infinite repetition of its greater architectural features, by which it is distinguished; as the spire in the place of the dome, and the pointed, in the place of the round arch, compared with the Byzantine or Romanesque. The pointed arch, however, it has only in common with the Saracenic and the Siculo-Norman.

As an ornamental style, it is an excessive elaboration of the pointed and geometric element, vertical and diagonal lines prevailing over the others. It is further peculiar in its combinations of details, at first the conventional and symbolic prevailing, and afterwards these combined with the elaboration of natural objects proper to its localities. We find in Gothic examples, not only the traditional conventional types, but also in the later periods, mixed with them, exact imitations of the plants and flowers growing in the neighbourhood. This is a great feature, but still always secondary to its elaboration of geometrical tracery—vesicas, trefoils, quatrefoils, &c., with many other geometrical combinations,—which always remains the main characteristic of the style, whether the so-called early English, the decorated or the perpendicular, French or German.

In ornament, therefore, as in architecture, it is the geometrical tracery which stamps a design with a Gothic character; mixed with natural flowers only, it is still Gothic; but the example is more characteristic when it contains also the historic ornaments of the style—as the Tudor-flower, the fleur-de-lis, the crocket-leaf, trefoil-leaf, vine-scroll, and other familiar details. The Gothic scroll always preserves the character of its early Byzantine type, namely that of a foliated serpentine rather than a succession of spirals.

The *Rinascimento* or *Renaissance*, as the ultimate revival of classical art in Italy is termed, dates from about the Venetian conquest of Constantinople, in the year 1204. This revival, best known under its French name of the Renaissance, was long strictly but a revival of the classical orders of architecture; there was no revival of classical ornament itself in its completeness before the

sixteenth century, until the style known as the *Cinquecento*,* the real goal of the Renaissance. There are four distinct varieties of the Renaissance, independent of the Cinquecento. In its earliest character, the *Trecento*,† in the fourteenth century, it is chiefly a mixture of Venetian and Siculo-Norman ornament, the Venetian being purely Byzantine in its origin, consisting for the most part of conventional foliage and scroll forms, such as the decorations by Giotto in the church of San Francesco at Assisi, or the mosaics of the Baptistery of San Giovanni at Florence.

In the fifteenth century, or in the *Quattrocento*, the influence of tradition was wholly superseded by selection, and a gradual recurrence to ancient examples; with a mixture of original arbitrary forms and natural imitations. The introduction of exact natural imitations was the great feature of this new stage of the Renaissance, as displayed by Lorenzo Ghiberti at Florence, in his magnificent gates of the Baptistery of San Giovanni.‡ Still all details were ornamentally treated, strictly in accordance with the laws of symmetry in their arrangement. It was in this period that were gradually introduced also those peculiar arbitrary forms, pierced and scrolled shields, or cartouches, and tracery, or strap-work, which eventually became the most characteristic details of the styles of the Renaissance, except during the short period of the prevalence of the Cinquecento in the earlier half of the sixteenth century, when they were very generally discarded, as was every element not found in ancient examples.

A design containing all the elements indiscriminately, can be designated only by the vague term Renaissance; and such a design may contain the classical orders and ornaments combined with conventional Byzantine scroll-work, Moorish tracery and interlacings, scrolled shields, fiddle-shapes, and strap-work, natural imitations of animal or vegetable forms of every description, and the grotesque arabesques. Such is the mixture we find in the works of Benvenuto Cellini, and also in the great majority of the foreign cabinet and silver-work in the Exhibition.

This peculiar style flourished in the sixteenth century, simultaneously with the more definite Cinquecento, which was, in fact, an attempt at purification of style by the great artists of that period, who excluded every element not warranted by ancient examples, and accordingly in this style, which must be considered as distinct from the ordinary Renaissance, we have an endeavour to restore ancient ornament to its original purity and splendour, and even to develop it to a still greater degree of variety, and a more chaste magnificence, than is exhibited by ancient examples.

The Cinquecento, therefore, in a critical distinction of styles, does not imply merely sixteenth century Art, but a particular art of the sixteenth century. The term Renaissance is sufficiently definite for the mixed style, more especially as this style belongs to several ages and countries, though more peculiarly to France, where it has prevailed almost to the exclusion of every other style; but it is of strict Italian origin. There are, accordingly, four Italian styles of the revival—the Trecento, the Quattrocento, the pure Cinquecento, and the mixed Cinquecento, or Renaissance; there is one French style of the period—the Renaissance, the same as the mixed cinquecento of Italy; and there is one English style—the Elizabethan, which is the English Renaissance: minor modifications it is unnecessary to notice here. We have made this cursory enumeration for the sake of defining the Cinquecento itself, as practised by Agustino Busti, and others, more particularly in the north of Italy, towards the middle of the sixteenth century; the school of Julio Romano, at Mantua, developed it in painting.

The prevailing spirit of this style, aiming at a revival of the gorgeous decorations of Rome, naturally threw out all those peculiar arbitrary forms, which are never found in ancient examples, as the scrolled shields and tracery; and, on the other hand, elaborated to the utmost the most conspicuous characteristics of Greek and Roman Art, especially the acanthus scroll, and the grotesque arabesques, abounding with monstrous combinations of human, animal, and vegetable forms, in the same figure or scroll-work; but always characterised, whatever the materials, by an extreme beauty of line: every natural form, and every conventional or ornamental form of antiquity, is admissible in the pure Cinquecento; it has also this feature, a beautiful variation of ancient standard types, as the Anthemion, &c., which occur not only as we find them in ancient examples, but as Italian plants also, treated in the order of the ancient examples.

The Cinquecento is considered the culminating style in Ornamental Art, as presenting the most perfect forms, and the most pleasing varieties; Nature and Art vieing with each other in their efforts to attract and gratify the eye. It appeals only to the sense of beauty; all its efforts are directly made to attain the most attractive effects, without any intent to lead the mind to an ulterior end, as is the case with the Byzantine and other symbolic styles. The Cinquecento forms are supposed to be symbols of beauty only, and it is a remarkable concession to the ancients that the moderns, to attain this result, were compelled to recur to their works. And it is only now, in the contemplation of this consummate style, that the term "Renaissance" becomes quite intelligible. The Renaissance, or Re-birth, of ornament is accomplished in the Cinquecento; still the term is not altogether ill-appropriated to the earlier styles, as these were really the stepping-stones to the Cinquecento. We now come to the consideration of the last of the historic styles—the Louis Quatorze with its variety, the Louis Quinze, and its final debasement, the Rococo.

The great medium of the Louis Quatorze was gilt stucco-work, which for a while seems to have almost wholly superseded decorative painting; and this absence of colour in the principal decorations of the period seems to have led to its more striking characteristic, infinite play of light and shade. Such being the aim of the style, exact symmetry in the parts was no longer essential, and accordingly in the Louis Quatorze varieties, we, for the first time, occasionally find symmetry systematically avoided. This feature was gradually more and more developed until it became characteristic in the Louis Quinze, and ultimately led to that debased style, or rather variety, the Rococo, in which symmetry either in the balance of the whole, or in the details of the parts, seems to have been quite out of place.

The characteristic details of this style are the scroll and shell; the anthemion treated as a shell by being made concave, and a small acanthus scroll; it is a variation of the most common decoration of the ancient funeral tiles; all classical ornaments are admitted in the Louis Quatorze, but they are confined to the mere accessory details: all elements of the Cinquecento also from which the Louis Quatorze proceeded, are admissible under peculiar treatment, or as accessories to the scroll and shell as principal features: the very panels are formed by chains of scrolls, the concave and convex alternately, some clothed with an acanthus foliation, others plain. A fiddle-shape combination of such scrolls is very characteristic even for various purposes; a legacy probably of the ordinary Renaissance.

The broad acanthus foliations of the scroll in the Louis Quatorze, became much elongated, resembling more commonly the flag-leaf, in the Louis Quinze.

As long as these various elements were treated symmetrically, and with attention to the masses, good effects were not uncommon, but when, in the time of Louis Quinze, symmetry was wholly disregarded, and the acanthus scrolls degenerated into the *coquillage*, a species of crimped conventional shell-work, the designs became a mere mass of vagaries of indescribable forms, and the Rococo was displayed in the perfection of the bizarre in ornament. The play of light and shade is so essentially the element of the Louis Quatorze styles, that every other motive yields to it; and it is carried out to such an extent that they scarcely admit of a flat surface in their details; all are either convex or concave, and hence also the prevalence of the wave-line in their general forms. This constant varying of the surface gives every point of view its high lights and contrasts, and for this reason stucco has superseded decorations in the flat and gold colour in all characteristic Louis Quatorze and Louis Quinze designs. But the mere general aim of these styles

* From its time, that is after the year 1500, or in the sixteenth century; the word *mille* is understood, the full expression being *mille cinquecento*, one thousand five hundred, contracted by custom into Cinquecento, or five hundred. The expressions Trecento and Quattrocento admit of a similar explanation, referring to fourteenth and fifteenth century Art respectively.

† The German interlacing of stems and leaves, so prevalent of late, and known as the Knüttel style, is perfectly analogous in principle with many examples of the trecento, though it rarely introduces conventional foliage.

‡ There are small bronze copies of these gates in the Exhibition, exhibited by M. Barbédienne, of Paris.

gradually led to so great a neglect of the details, that eventually all individuality was lost, and with it all study: hence, in the absurd Rococo, the very natural result of this general neglect, we have designs made up of details so without meaning and individuality as to defy description.

Such is a review of the great Historic styles of ornament, and, having thus defined the peculiar distinctions of the styles, we may now examine in detail the various objects exposed in the Exhibition, with a view—by critical comparison—to draw what lessons we may from this great industrial competition of nations.

### III.—*The Exhibition.*

Once the overwhelming impression of admiration and wonder at the unparalleled collection, and the admirable arrangement of the whole, subsided, the inquisitive mind naturally turns its attention to the details in the mass, and in classes more or less definite according to its own objects and pursuit. In our instance, the mind intent on Art-manufacture, naturally turned its attention only upon such objects as were of an ornamental character. The first general impression is one of bewildering magnificence and endless wealth; as the particular classes are gradually separated in the mind, a process of comparison commences between the objects before the eyes and the vague anticipations of the mind previous to entering the building, with results more or less satisfactory according to individual knowledge and experience.

Definite ideas now arise in the mind, of dissatisfaction or approval as it may be, at the various impressions from the different departments, and then the operation of criticism in detail commences, followed by individual comparisons of the relative display of the various countries.

In examining minutely the results of these two last operations, the following are the conclusions we must draw from them:—

That there is nothing new in the Exhibition in ornamental design; not a scheme, not a detail that has not been treated over and over again in ages that are gone; that the taste of the producers generally is uneducated, and that in nearly all cases where this is not so, the influence of France is paramount in the European productions; bearing exclusively in the two most popular traditional styles of that country—the Renaissance and the Louis Quinze—with more or less variation in the treatment and detail. There are few designs of any country that do not come within the range of these two styles—from the Italian Renaissance to the French Rococo, or debased Louis Quinze. The few Greek, or so-called Etruscan specimens, and the Gothic examples, in the singularly styled Medieval Court, are almost the only exceptions as regards European design. The best understood style is that which we have been obliged to designate the mixed Cinquecento or Renaissance; the apparently most able designers of Italy, France, Austria, Belgium, and England, have selected this style for the exhibition of their skill; if, therefore, the Exhibition can be considered as a test of the favourite style of the day, it is evidently the Cinquecento Renaissance, or the style which was developed in the second half of the sixteenth century in Italy. The Louis Quatorze varieties perhaps prevail in quantity, the Louis Quinze, and the Rococo: the Gothic is evidently in little requisition in foreign countries, and is only very partially cultivated in this, as is evident from the very small number of exhibitors who have contributed to what is very strangely misnamed the Medieval Court, as if the Gothic were the only medieval style, or even the medieval style *par excellence*. The Romanesque, Byzantine, and Saracenic, and several Italian varieties, were infinitely more extensive in their influence in the middle ages than the Gothic, which was almost limited to the neighbourhood of the Rhine and bordering countries, and it endured only for a comparatively short period, and in point of time scarcely belongs to the middle ages at all, as it was not completely developed until the fourteenth century, and was contemporary only with the Renaissance styles of Italy, which, however, nearly everywhere superseded it in the sixteenth century.

With regard to classical or Greek and Roman ornament, it is astonishing to find so little of it. The taste so active fifty years ago, in this country at least, appears to have spread no further than its original promoters could extend it; in furniture it is scarcely represented, and in pottery it is still seemingly the great prerogative of Messrs. Wedgwood to exhibit pure specimens of the Greek style; and still for the most part in the exquisite productions of Flaxman, which appear more beautiful than ever, surrounded as they are by such endless specimens of the prevailing gorgeous taste of the present day, which gives the eye no resting-place, and presents no idea to the mind, from the want of individuality in its gorged designs.

The stall of Messrs. Battam* is devoted to the, so-termed, Etruscan taste, but so exclusively in one class of fabric, uniform in character and material, that it conveys only the notion of copying a design, not the revival of a simple and pure taste. The mere red and black are not essentials of the taste, but accidents of material; the materials further might be applied to modern uses, and the ancient forms and ideas expressed in other materials; this would be adopting a taste, a very different thing from merely copying designs.

The Medieval Court is open to much the same objection, though not so entirely so. We have in this collection not an evidence of the application of a peculiar taste to modern and ordinary wants or purposes, but simply the copy of an old idea; old things in an old taste. Byzantine or Gothic symbolism, in as far as they generate beautiful forms, may claim our admiration, and Mr. Crace's table in inlaid wood shows that such a result is quite possible out of such materials. But where the thing is made not for its own sake or the use it may be of, but purely as an embodiment of the old bygone idea that originally caused it, it is only a cowl to smother all independent original thought or ingenuity, and by preserving symbolism as principal in all efforts would reduce Art much to what we find it in India, or rather China. Indeed, except in the most obvious forms of superstition, this court already presents a striking similarity of taste to that of the Indian works, in its rude undefined details, and in richness of material; as in the stuffs and carpet exhibited by Mr. Crace; in the wood-carving of Mr. Myers; and in the ecclesiastical vessels and robes exhibited by Mr. Hardman: all showing the strong analogy with the Oriental types, and the Byzantine origin of the style. This is the fact however which explains the similarity of the two developments, their common source, the Byzantine symbolism; the triangles, trefoils, squares, and quatrefoils and various Romanesque adaptations of the old Byzantine Greeks: spread on one side by the Christians of the west, the Latins, and on the other by the Mohammedans of the east, the Arabs. Much scroll-work in Indian and Gothic is identical; and the Byzantine standard, the horns of plenty, have given rise to a very similar treatment on both sides. As individual designs, however, this court offers some very fine samples of Gothic, as the mantelpiece by Myers, with the clever adaptation of the dove and olive as a crocket.†

Such being the relative proportion of the styles, what is the general conclusion that we are to draw from this evidence? We have ventured to assert, that the best specimens of ornamental design as a class, are of the Renaissance, but that the great bulk of the specimens are of the Louis Quatorze varieties; that Classical Art is scarcely represented, and that the Gothic, is only very partially so. Setting aside the Gothic, which owes what we have of it to sentiments distinct from ornament, we have only three decided expressions of taste, the Greek, the Italian, and the French; or the Classical, the Renaissance, and the Louis Quinze. These three tastes are very distinct; we have in the first a thoroughly well understood detail, with a highly systematic and symmetrical disposition of these details, always arranging them upon such forms and at such intervals as shall fairly display the article and its ornaments in due proportion; in fact a faultless taste: in the second, in the Renaissance, we have also a well understood detail, but a prevalence of the bizarre, and a love of profusion of parts; great skill of execution, but upon the whole a bewildering and fantastic effect, still one more agreeable to the generality than the simple purity of the Greeks: in the third taste, that best illustrated by the Louis Quinze, in every variety, we have a total disregard of detail, therefore exclusively a general effect; individuality of parts, beauty of execution, anything that can possibly display any merit in itself as interfering with a purely general effect, is not only

* See Cat., p. 247. † See specimens eng. pp. 317—320.

superfluous but detrimental to the design, which aims only at a gorgeous effect as a whole. We have in this last essentially a superficial style aiming at a glittering or attractive display; hence it is best exhibited in gilt-work or silver, or where there is at least a uniformity of colour; reflection, or mere play of light and shade being its element. The very nature of this style offers a premium to the neglect of detail; those practising it therefore soon neglect everything of the kind, and thus the whole province of ornament is degraded, and where such a style prevails the paramount impression conveyed to the critical mind must be a general want of education in taste, just such an impression as the Great Exhibition gives at this moment.

Now it is not a desirable thing that we should find the best talent of Europe devoted to the taste, having profusion of detail and mere skilfulness of execution as its great characteristics; yet if one style is to be chosen, considering its general nature, no more pleasing one could be adopted: we have both an understood detail, and a general effect at the same time, free from the prevalence of any particular kind of forms or lines, which gives the Renaissance an infinite superiority as an ornamental style over the Gothic, in which the profusion of vertical and diagonal lines, in the same relation, is fatiguing and palling to the mind, as is well illustrated by the peculiar assemblage in the so-called medieval court, which stands there as a warning to us against making this style familiar in our dwelling-houses. It is essentially an architectural style, and is applicable only when it can be applied on a great scale, so that the eye does not at once comprise in a small compass its peculiar angularity and formality.

To bring the reader to a more exact comprehension of this prevailing style of the Renaissance, we will instance a few of the principal works exhibited, and which are its best exponents. To commence with Italy, the original arena of the style, there are the plaster mantel-piece by G. Bottinelli, of Milan, and the painted ceiling in the same room by A. Montanari, of Milan; and also the walnut cabinet exhibited by Angelo Barbetti of Florence, but this borders on the pure Cinquecento: among French works, the Fontaine à Thé, silver, exhibited by M. Durand, of Paris;* the specimen of room decoration by Cruchet, wood and carton-pierre combined, in the nave †; and the magnificent side-board exhibited by Fourdinois.‡ From Austria, the bedstead exhibited by M. Leistler, of Vienna.§ From Stuttgard, a dressing table, and wardrobe by J. F. Wirth, in mahogany, in exquisite taste. From Belgium, a large marble mantel-piece by J. Leclercq of Brussels.‖ Of English specimens may be mentioned her Majesty's cradle by Rogers,¶ though this specimen also borders closely on the pure Cinquecento; and the table of gold and silver electro-plate, exhibited by Elkington: also the large silver centre-piece in the nave, exhibited by Hunt & Roskell; the walnut bedstead by Rogers and Dear;** a drawing-room fire-place by Yates, Haywood & Co., of Rotherham;†† and a parian chimney-piece exhibited by Minton and Co.

These works are not mentioned as of extraordinary merit, but as combining with general excellence the most decided expression of this particular style, which, at the present moment, appears to engross the chief attention of the more able designers, whether English or foreign: and many of them are of a character approaching the best Cinquecento taste.

It will be observed, on examination, that cartouches or scrolled shields, and tracery, prevail more or less in all the above-mentioned works; except for these features several of them would be admirable specimens of the Cinquecento in its purity, of which however the Exhibition also affords a few fine specimens, some of which we may mention here for the sake of clearly separating these two styles. Her Majesty's cradle, as already observed, for the general character of its ornaments belongs to this style; as does also the book-case exhibited by Holland & Sons,‡‡ and the sideboards by Levien, and by Johnstone & Jeanes,§§ and likewise the bold sideboard in the south gallery, by Henry Hoyles, of the Sheffield School of Design,‖‖ also a grate by Baily & Sons, and some decoration by Morant. Of more delicate work may be mentioned the crystal vase and dish belonging to Mr. Webb, exhibited by Morel & Co.; a vase in silver, gilt, and enamel, by Hunt & Roskell; a large gilt bronze vase and dish,* adapted from the shield and helmet of Francis I., in the Louvre (both exhibited likewise in bronze), by Villemsens of Paris, the last an exquisite and genuine example; and a very beautiful specimen, a ewer and dish, in parian, exhibited by Minton & Co.; also a carved frame in walnut by Pietro Giusti, of Siena; and a frieze, an admirable specimen of one development of the mere scroll-work, exhibited by J. Harmer, jun., in sculptured plaster.†

The above specimens are noticed for mere distinction's sake, for they are rather exceptions to, than examples of, a prevailing taste. It remains yet to point out specimens of the third taste alluded to, the Louis Quinze. As a general reference, English silver-work, and carving and gilding, as a whole, will represent this taste, and exhibit it often in its worst shape. The bad effect of the Louis Quinze, however, as mostly displayed, is not so much an inherent defect in the style as it is the fault of treatment of the elements by the designer. Hence we find a wide difference in the merit of two designs of the same style, where the same materials are used, without descending to the Rococo, of which a large mirror frame in Dresden porcelain,‡ exhibited by the Royal Factory at Meissen, is a sufficiently characteristic specimen. Some of the Austrian furniture is Louis Quinze, as are also some of the handsomest chairs in the Exhibition, Austrian, Belgian, and English; and there are some pianos in the same style, as, for instance, one in the Belgian department, heavy Rococo scrolls, with large bulrushes, which belong to the worst examples of ornamental design exhibited.

The Russian malachite doors are of an intermediate degree between these two extremes. On the English side the style is well illustrated by the sideboards by Gillow,§ or Rivett & Sons, or the glass frame by T. Ponsonby; or, in its best development, the Louis Quatorze, by the gilt beadstead, by Faudel & Phillips;‖ in silver work, by the testimonial to the Marquis of Tweeddale,¶ exhibited by Hunt & Roskell, from a design by A. Brown.

The wide-spread influence of France, therefore, in spite of the most debased taste in design ever tolerated, is one curious picture presented to the mind by this assemblage of the world's industry; and this influence, as the American examples show, is not even limited to Europe, or the Old World. Another great fact displayed, perhaps unavoidable where true education is absent, is the very general mistake that quantity of ornament implies beauty, many objects being so overloaded with details as to utterly destroy the general individuality of expression of the object, and even to render it at first doubtful what the object can be.

In the Oriental works, where quantity of detail also is the chief characteristic, it is of a kind so generally unassuming in its details, and harmonious in its effect and treatment, that the impression of quantity itself is the last that is conveyed, though the whole surface may be covered with ornament. The general form or effect of the design is never interfered with; and by the uniform delicacy of the detail, though it may often have no other merit, a vague trail for the most part, it allows only of a general expression, and we have the happy combination of simplicity and richness at once.

In comparing the Indian shawls with their European copies, and how purely they are copies is very satisfactorily shown, a most remarkable phenomenon developes itself; that is, that the skilled and educated designer of Europe should devote some of his most elaborate efforts in design to the imitation of the crude patterns of the hereditary weaver of the East. The skilful designer of Paris, London, or Vienna, could produce patterns infinitely more beautiful than the most gorgeous specimens of the East, with half the trouble it costs him to make his spurious Cashmeres; but as they could then be no longer mistaken for Cashmeres, their highest merit would be lost.

Often in the best of Indian specimens the details will not bear looking at; much of the design is put in to fill a space, the whole being generally only an infinite combination of minute portions of different colours, aiming at a purely general effect. The merits of

* Engraved in Cat., p. 105.
‡ Engraved in Cat., p. 285.
‖ Engraved in Cat., p. 227.
** Engraved in Cat., p. 325.
†† Engraved in Cat., p. 205.
‡‡ Engraved in Cat., p. 22.
§§ Engraved in Cat., p. 16.
‖‖ Engraved in Cat., p. 309.
† Engraved in Cat., p. 60.
§ Engraved in Cat., p. 178.
¶ Engraved in Cat., p. 10.

* Engraved in Cat., p. 19.
‡ Engraved in Cat., p. 30.
Engraved in Cat., p. 41.
† Engraved in Cat., p. 201.
§ Engraved in Cat., p. 203.
¶ Engraved in Cat., p. 58.

the best are negative, rather than positive; there is an absence of glaring faults, but no one feature of beauty; if we except the general harmonious colouring and uniform unobtrusiveness of detail, which last, however, is in itself a great quality.

To return to Europe. It is a fact well worthy of being pointed out to the attention of designers and manufacturers, that they should still suffer themselves to be so much under the influence of the French taste at the period of the first revolution. The fashionable popularity of Watteau seems to have first established this taste, and the vast amount of emigration which was the consequence of the revolution, particularly to this country, seems to have firmly planted it here, and here in silver-work it is still paramount, though it has been long discarded by the French themselves, as a school, for the earlier style of the Renaissance, which superseded the Gothic in the time of Francis I.

But why this popular style should be so invariably characterised by the incessant shields or cartouches, it will be very difficult upon any reasons of taste to explain. In wood, marble, and in silver, we constantly find graceful curves and forms suddenly interrupted by a large pierced shield, with its projecting edges and angles, and which, so far from performing a service to the design, or of being in any way necessary to it, is in direct antagonism to the whole spirit of the forms with which it is united, except in our own Elizabethan, where it is, on the contrary, valuable, being in perfect sympathy with the ruling features of the design: of the flat strap-work of which it is a simple aggrandisement.

By the separation of the Renaissance as developed in the examples we have pointed out, into its two distinct elements of curved and angular forms, we do actually resolve it into two distinct and popular styles, the Cinquecento and the Elizabethan, for it amounts in nearly all its great examples to a mixture of these two, although generally neither style is well expressed in the combination, one necessarily neutralising and supplanting the other. As an illustration, this value of the individuality of expression in design is very well shown, in the variety of papier mâché specimens exhibited by Walton & Co., of Wolverhampton;* or in some of the papers by W. Woollams & Co., of London.†

Abstaining from further details at present, having explained the general impressions, as regards ornament, of the most prominent classes of manufacture, we may venture upon some comparison between English and foreign specimens in the respective classes.

First, generally, the English side does not betray that great inferiority of taste which has been so long prognosticated of it; on the contrary, in some respects, there is a palpable pre-eminence, on the part of this country, in many articles of general use; but on a more careful investigation, turning our attention to abstract taste in design, a very decided inferiority must be admitted.

This is not in the application of design, but in ornamental design itself; nor is it so much in the absolute work as in the taste which guides this work. However, in the more magnificent foreign productions, especially those of France, besides the excessive mannerism of working only in one style, however cleverly, there is a disregard to usefulness, or the general wants and means, which essentially detracts from that high credit which the mere design or artistic execution of the work would otherwise ensure. It is very much easier to produce a successful result with ample than with contracted means, and infinitely more meritorious in the manufacturer to produce a simple beautiful work, which shall be within the reach of the world of taste in general, than the accomplishment by an extraordinary effort of an extraordinary work, which he cannot easily repeat, and which it is beyond the pale of all but regal or princely means to derive gratification or benefit from. It would be no distinctive feature of an age to work well for princes; princely means have secured princely works in all ages, of different quality at different times, and according to the varieties of taste; some being gratified by rare and exquisite Art, others by minute elaboration and expenditure of labour, and others again by an ostentatious display of precious metals.

The Exhibition will do nothing for the age if it only induce a vast outlay of time and treasure, for the enjoyment of the extreme few who command vast means.

This we take to be no object of the Exhibition; and although we must admire for themselves such productions as the great French sideboard, or some of the Gobelins carpets, or the larger Sèvres specimens,* or the Austrian furniture,† these are not the fruits which will bring about the great results which should accrue from this unexampled event, though they may aid them negatively by rather warning us that beautiful effects may arise from infinitely less outlay of either time or substance. And one great source of congratulation to ourselves is, that by the evidence of the Exhibition, this is a result far more likely to be accomplished first in this country than in any other. While England has been devoting nearly all its efforts to the mere comfort of the million, France has expended its energies, for the most part, over luxuries for the few; it is an amalgamation of the two that we require, fitness and elegance combined; recreation for the mind as well as comfort for the body. It is perfectly right that there should be single works of great cost and magnificence, both because there is a demand for them, though limited, and as a means of inducing the utmost efforts of Art, and to serve likewise as a key or standard by which mere ordinary works may be tested, and artists stimulated to legitimate rivalry commensurate with a humbler class of production. However, when a costly work is distinguished by exquisite taste, it is something more than a specimen of costliness, which is sufficiently distinct from taste or beauty, and a skilful work will be beautiful, not by virtue, but in spite, of its materials. Good taste is a positive quality, however acquired, and can impart such quality in perfection to even the rudest materials; it is taste, therefore, that must ever be the producer's most valuable capital; and this, in our opinion, is the capital which the English manufacturer may acquire in the Exhibition from a careful study of many foreign productions.

In silver-work, for instance, the inferiority of the Englisl manufacturer to the French is very striking, though, perhaps, the most beautiful work of this class in the Exhibition is German,—namely, the table ornament in oxidised silver, by Albert Wagner, of Berlin.‡ But the stalls of Froment-Meurice, Durand, Rudolphi and Gueyton, display many examples of exquisite taste, and at the same time of a simple character.

In wood-carving, but more particularly in its treatment, there is an equal superiority of French and German work over English; and, indeed, foreign carving and modelling generally are of a better quality than the home specimens.

The same superiority is evident in the printed cottons and muslins, though the Scotch dispute pretty equally with the French prints from Mulhouse. In silks and satins, ribbons, and in shawls, there does not appear any very evident disparity, but it is notable that many of the best Lyons specimens are manufactured expressly for English houses.

The British, French, and Austrian Cashmere shawls seem of nearly equal merit; the houses of Morgan, and Kerr, of Paisley; of Blakeley, of Norwich; of Duché aîné, and Deneirouse, and Boisglavy, of Paris; and of Martinek, and Berger & Son, of Vienna, exhibit many magnificent specimens of this class, which it would be difficult to distinguish in point of merit.

In lace the finest specimens of design are English, Mrs. Treadwin's Flounce§ being, perhaps, unrivalled in this respect, though Vanderkelen-Bresson, of Brussels, is superior to all competitors in delicacy of fabric. The specimens from Ireland are likewise conspicuous, and considerable taste is displayed in some of the Swiss, Scotch, and Irish embroidered muslins, and in the damasks of Dunfermline and Belfast,‖ many of which are excellent.

In general hardware—especially grates—England has no competitors, and the Exhibition seems to indicate more unusual efforts in this manufacture than in any other: some of the specimens in burnished steel and ormolu, from Sheffield, Rotherham, Birmingham, and Coalbrookdale, and of London, indicate a great advance in the appreciation of Taste, and are a certain evidence of its soon very materially influencing the more ordinary classes of grates in common demand.

In ornamental bronzes no country shines: candlesticks are not creditably represented, and candle-lamps are much in the same obscurity; the larger candelabra also are confused and tasteless:

* Engraved in Cat., p. 98. † Engraved in Cat., p. 129

* Engraved in Cat., pp. 169-72. † Partly engraved in Cat., pp. 177-80.
‡ Engraved on a small scale in Cat., p. 149.
§ Engraved in Cat., p. 143. ‖ Specimens engraved in Cat. pp. 62 4, and 165 68.

the chandeliers and other works by Potts,* and by Messenger† of Birmingham (which town shows altogether with surprising force in the general quality and in the variety of its contributions), are perhaps the chief exceptions to the comparative inferiority of this department of manufacture.

In other respects, in works of a more purely ornamental character, in metal work, MM. Falloise of Liège, André of Paris, Jacquet of Brabant, Barbédienne, Matifat, Vittoz, Villemsens, Mène, Elkington, Winfield, Hatfield, and the Coalbrookdale Company, exhibit much beautiful work.

In carpets, there is a decided superiority on the side of home productions; notwithstanding much that is staring and inconsistent. The carpet is, however, an article of comfort that is scarcely yet in general use on the continent of Europe. Hence the French specimens are of that impracticable costliness which betrays at once that they are made for show rather than use; although the mere pattern carpets are anything but successful in this respect even: the French designer's skill in a paper-hanging seems to forsake him when he transfers his labour to a carpet pattern. Impracticable costliness appears to hang also over Sèvres porcelain, for in the adaptation of the beautiful to the useful in this department, as well as in that of glass, the English manufacturers are pre-eminent. The English ornamental works in pottery or porcelain do not yield to the French either in elegance of shape or in decoration, while at the same time they are far less costly. The specimens exhibited by Messrs. Copeland, Minton, and Wedgwood, place England in the highest rank in this manufacture, in spite of the fostering patronage of royal factories abroad. In glass, England appears to be almost unrivalled, not only in the purity of its crystal, but in the manufacture and application of this invaluable material; to instance only the matchless specimens of Messrs. Osler‡ and Apsley Pellatt,§ and the magnificent slabs of coloured glass of Swinburne & Co., of Newcastle-upon-Tyne, or the ornamental panes of Chance Brothers, of Birmingham.

We will now proceed to review *seriatim* the principal classes of ornamental manufacture in detail, always limiting our remarks in accordance with the prescribed object of this essay, to the development of Taste, in order, by this analysis of designs, to endeavour to draw the attention of our manufacturers and designers to the source of all beauty of effect—the elements of design itself.

### IV.—*The precious Metals.*

We commence with gold and silver-work,—not as the most important branch of manufacture, but, as being purely ornamental, it is the most prominent object for ornamental criticism, and that to which perhaps the greatest skill has been devoted from the earliest times. Though the Exhibition affords a vast display in amount, there is no great variety or choice of taste; the Louis Quinze, prevailing, and in every phase of its development, from the symmetrical variety proceeding immediately from the Louis Quatorze, to the most bizarre vagaries of the Rococo; which last very much predominate.

Though the English silver-work exceeds in quantity, by several times, all that is exhibited by other nations, it displays far less variety of taste; it is clearly under the absolute control of trade conventionalities, which, from the character of the prevailing style, appear to have been imported with it, in the latter part of the last century. Besides, the interminable coquillage of the Rococo, the constant contrast of dead and burnished silver, making up the chief feature of so many works, is absolutely fatiguing to the mind that seeks, or can receive, any impression of delight from an ornamental composition.

The system of *boiling out*, to produce the whitest possible appearance of the silver, seems to be one essentially opposed to the display of excellence of design; and when the dead white thus produced is combined only with burnished portions, the sole effect of a work is a mere play of light without even the contrast of shadow. The result is a dazzling whiteness; pure flashiness, in fact, such as precludes the very idea of modelling—for this can only be displayed by a contrast of light and shade, which, in so uniform a dazzling mass as an ordinary piece of dead and burnished silver plate, is impossible.

Flashiness may be a natural refuge for vague undefined forms, to the deformities of which it is an effective cloak; and so long as our silversmiths adhere to their Rococo scrolls, and other inanities of the Louis Quinze, its aid will be indispensable. Immediately the details of design, however, are substantially reformed, frosting and burnishing, except as occasional incidental aids, must go together with the preposterous forms to which alone they owe their present popular development. If we turn from the English to the foreign silver-work, the contrast in this respect is surprising; frosting and burnishing seem to be unanimously banished from all high class design, whether French or German, and oxidising substituted in their places; and the consequence is, that in many foreign examples we have specimens of the most elaborate modelling, most effectively displayed as works of Art; the minutest detail fully asserting its own merits, and at the same time, contributing its portion to the general expression of the whole, in all the oxidised specimens. The process of oxidation, as it is termed, not only protects the silver from further tarnishing, but can convey every variety of tint from white to black, so that it is particularly well calculated to display fine modelling or chasing, which would be utterly thrown away in a dazzling white material. The merits, therefore, of the two methods depend on the object of the silversmith, whether it be his desire to display silver as a mere noble metal, or to exhibit a work of Art in a noble metal; whether the metal be paramount in his estimation, or only a noble tribute to a noble Art—doubtless, many can only look at a silver ornament as a work in precious metal, just as they value precious stones for their sterling worth, not for their beauty. But there is an extreme distinction between the sentiments with which we ought to view a diamond and a piece of plate; the first we admire for its refractive power, and as a rare mineral, that is, as a natural curiosity; the second, on the other hand, is to be looked at purely as a piece of human ingenuity; their only common field is that both delight us through the sense of vision.

If we exhibit silver-work for the reflective power of the material, we should treat it exactly as we do glass, display it for its physical properties only, and shape it accordingly; but even the most inveterate froster and burnisher would hardly admit that his labours had no other end in view than a display of catacaustics, in a friendly, though hopeless, rivalry, with the diacaustics of the lapidary—for such effects every material must yield to the silvered glass of Messrs. Varnish, of Berners Street.

We hold it to be proved by the Exhibition, that all frosting and burnishing, except for occasional relief or variety among the minor details of a design, are fatal to silver-work as Art, however they may enhance its effects as specimens of a noble metal.

The most striking piece of silver-work in the Exhibition is the large Vase or table ornament, by Albert Wagner, exhibited by Wagner & Son, of Berlin*; it is in oxidised silver, and is about four feet six inches high. The design is an allegory of the gradual civilisation of man; the allegory, however, be it ever so good would be quite out of place, were not the whole composition admirable as a work of formative Art, both in design and execution; in the disposition of the whole, in the treatment of the figures, and in the elaboration of the ornamental details. As regards ornament, the style is a mixture of natural and conventional forms in the spirit of the *Quattrocento*, as represented in the gates of Ghiberti. In the lowest position, we have the Lion and the Serpent, indicating man's victory over the animal world, ingeniously combined into an elegant and masterly tripod support of the circular base, which is decorated with a rich moulding of fruit arranged in a running vortical around it; above this we have at the lower portion of the stem, man in the nomadic state, represented by the huntsman, the fisher, and the shepherd, with their attributes, both means and results; and immediately above these, decorating the upper part of the stem are, Pomona, Ceres, and Flora, in reference to the second stage of civilisation; over their heads are hanging rich clusters of grapes: the Vase itself is ornamented on the underside with a conventional treatment of the acanthus, and a chased frieze in bold relief, representing the cultivation of the liberal arts and

* See Cat., pp. 23-5.
‡ Engraved in Cat., p. 206.
† See Cat., pp. 184, 185.
§ Engraved in Cat., p. 174-5.

* Engraved in Cat., p. 149.

sciences, indicating the third stage of civilisation; on the upper edge is a rich border of foliage in high relief, likewise arranged in a running vortical, with an anthemion series as the decoration of the edge itself. From the centre of the Vase proceeds a palm, on which is a winged genius, having reference to man's triumph over evil, and consequent final victory over himself. All the details of this beautiful work are executed with strict attention to natural truth, and at the same time disposed with the closest adherence to ornamental symmetry. But, we notice it far more for its value as an example of how the most comprehensive notions may be made perfectly subordinate to the principles of ornamental design, than for the ideas themselves, or as a mere specimen of silver-work, admirable though it be as such; its highest merit is its excellent *ensemble* as a specimen of Ornamental Art, irrespective of material, whether for its general effect or its treatment of detail. Yet had this fine work been in dead and burnished silver, it might have been entirely overlooked, for its exquisite details of modelling would have been indiscernible, and its style is such, that its catacaustics would have been of a very unpretending character compared with those of the rampant Rococo.

Turning now to the French department, we find very many exquisite specimens of silver-work, and in different tastes, but those of the highest class invariably oxidised, as the admirable *Milieu de Table* exhibited by Froment-Meurice, belonging to the Duke de Luynes; a table in extremely delicate Renaissance work, with a prevalence of natural details, altogether admirable in execution and tasteful in design, by Rudolphi;* and some equally good specimens by Gueyton, where the effect of oxidation is very well illustrated, as it is so variously applied †—in boxes, cups, coffres, swords, statuettes, and in the fine group of the "Horse and Slave." There is not one specimen of frosted or burnished silver on either of these two stalls, and the advantage of the effect of the oxidised may be well seen by comparing the Table, or a Covered Dish by Rudolphi, or the Slave and Horse by Gueyton with the frosted and burnished examples exhibited by M. Odiot, of Paris, of which the magnificent Louis Quatorze dinner service is the finest of its class in the Exhibition.‡

The modelling of the details and animals in this service is excellent, but their value is lost through the merely dazzling effect of the combination of matting and polishing, which transcends every other consideration. There is something positively vulgar in such a mere metallic blaze as a service of this kind displays; had the various pieces been only slightly oxidised, as the equestrian statue of Napoleon, by Nieuwerkerk, in the same stall, or the centre-pieces by Wagner and Froment-Meurice, or the group of Queen Elizabeth and Leicester, by Jeannest, exhibited by Messrs. Elkington, the effect would have been most imposing in comparison: the impression of the nobility of the metal would have still been there, and every group and object, whether natural or ornamental, would have attracted its due share of admiration; for the modelling of the various natural types is excellent, and the treatment of the mere ornamental elements of the style is as tasteful, and as skilful, perhaps, as the elements themselves admit; superior, probably, to any genuine elaboration of the style in its own period; and this set is, perhaps, on the whole, the most complete representative of the prevailing modern taste in silver-work exhibited, for it has all its merits of design and characteristic conventionalisms of execution combined at once.

There are several other specimens on a similar scale, and in the same style, which equally suffer from the fashion of frosting and burnishing. The pure colour of the silver, unaided by boiling out or burnishing, provided a difference of texture be observed in different objects, would have an infinitely more artistic effect, without having recourse to oxidising, if the dulness thus produced should be an insurmountable barrier to a public taste too far compromised with frosting and burnishing. Still that oxidising does not altogether destroy a certain metallic brilliancy, those specimens more delicately oxidised, already pointed out, are sufficient proof; and the group of Queen Elizabeth and Leicester, by Jeannest, is of that excellent intermediate character, that it may safely be referred to as a model for the mere treatment of the silver as a material of Art; it is not sufficiently oxidised to suggest dirt or dulness, but quite enough so to admit of any display of the most elaborate execution, and it at the same time is a fine example of variety of texture, in accordance with variety of substance represented.

Before leaving the French department there are a few objects to be pointed out, and yet one or two general impressions to be recorded. All the works of the greatest pretensions of design are oxidised; the prevailing style is the mixed Renaissance that we have already had occasion to explain, and it is evident that still the great model of the French silversmiths is Benvenuto Cellini, notwithstanding several important specimens of the Louis Quatorze.

One of the most striking examples of the influence of Benvenuto is the very magnificent Fontaine à Thé, exhibited by M. Durand, of Paris;* it is entirely of silver, but by recourse to gilding, burnishing, oxidising, and niellos, a most beautiful variety of effects is produced; the varieties of effect aiding the design. Though a complete tea-service, it is designed to constitute a *Milieu de Table;* the general effect is that of a vase and pedestal, the vase being the urn, and the tea-pots, cream-jugs, sugar-basins, bread-baskets, &c., being placed on four several stages on the pedestal below. The design represents admirably the mixed Renaissance of the sixteenth century, and is beautifully executed. The various elements of the style are very well expressed,—the cinquecento grotesque scroll-work, the scrolled and pierced shields, and the conventional Saracenic foliage in relief, illustrating the origin of Elizabethan strap-work, and at the same time by the beauty of its effect, the value of the Saracenic element. This work is further a good example of the mixed Renaissance being virtually a combination of the Cinquecento and the Elizabethan.

In the stall of Froment-Meurice, of Paris, are likewise many prominent specimens of exquisite taste, in jewellery and in oxidised silver, in various styles, comprising some animal groups (for salts) of surprising effect, in oxidised silver. The most important, though not the most beautiful, work is, however, the magnificent toilet-table and glass, with ewer and basin, candlesticks (girandoles), and jewel caskets, in silver-gilt and enamelled, a present from the legitimists of France to the Duchess of Parma.† Silver-works of such magnitude, even though presentation pieces, belong rather to the province of the ostentatious than the beautiful, and the general style of this service certainly makes it no exception: it is another of those examples of somewhat impractical costliness for which the French have distinguished themselves in the Exhibition. In style it is mixed, of the natural school, but a Gothic character prevailing, as shown in the pointed arches of the glass frame and of the jewel caskets, in the ivy stem and leaf, and in the general vertical treatment of the lily and fleur-de-lis elaborated as emblems, but rather in the German than the French taste. The ewer and basin and the caskets contain much admirable work in the details, but as a whole it is rather a display of magnificence than of that exquisite artistic taste which characterises nearly all the other works exhibited by M. Froment-Meurice; the legs of the table particularly are wholly objectionable to criticism.

The *Milieu de Table*, belonging to the Duke de Luynes, is a noble example of *repoussé* work or embossing with the hammer, and it displays some fine modelling of the figure by M. J. Feucheres; it is an allegory of the world—four giants or Titans support the globe, above which are Bacchus, Ceres, and Venus, with other symbolisms: it is in oxidised silver. Another beautiful object is a vase, also in oxidised silver, offered by the City of Paris to the engineer, H. C. Emmery, in exquisite Cinquecento taste in spite of its Renaissance cartouches. Here are likewise a magnificent shield in oxidised silver and iron; a Gothic chalice, silver gilt and enamelled, designed as a present for the Pope: on the foot are figures, in oxidised silver, of Faith, Hope, and Charity; also a Cinquecento tea-service of very good effect; and a hunting-knife, of great beauty, with the handle composed of game, and which, contrary to the general rule of such devices, is well adapted to the hand. M. Gueyton also exhibits several swords of this character, which, though good as designs, are of very doubtful propriety considering their ostensible destination, even though they be really made for show rather than the hand.

* Engraved in Cat., p. 244. † See p. 283 of Cat. ‡ See specimens in p. 287.

* Engraved in Cat., p. 105. Engraved in Cat. p. 130.

M. Marrel also exhibits many minute objects of taste. In German silver-work there is little beyond the large vase, by Wagner, if we except, perhaps, the hunting-cup in the Cinquecento style, by Jacobi, of Brunswick, and a vase of flowers more curious than beautiful,* in the octagon room, by Strube & Son, of Leipsic; the same must be said of the gilt and enamelled chessmen, in the same compartment, by Wieshaupt & Sons, of Hanau.†

The Russian is in a similar taste with the English, the Louis Quinze being its archetype; but nearly all the specimens exhibited are as good samples of the style as any in the Exhibition; they never descend to the Rococo. There are, besides these, some copies of old works, as a hanap, of the seventeenth century, and a Cellini vase, silver-gilt; and several specimens of the natural school of ornament, some of humorous character—as the Bear candelabra. But the principal effort is the large centre-piece, consisting of an historical group under a fir-tree; the composition and modelling are highly effective, and wholly without the aid of either frosting or burnishing, but by the pure naturalism of the design, we have the anomaly of a dish placed on the top of a tree; a trifling inconsistency, however, compared with what we have on the English side of the Exhibition.

Spain, faithful to its historically ecclesiastical taste, exhibits a magnificent gilt Gothic tabernacle, by Moratilla, of Madrid. And the Italian contributions are nearly all comprised in the filagree work of Loleo, of Genoa.

In passing from the foreign to the English silver-work, the general change of taste is very decided, and though there are some exceptions, the general inferiority is not to be overlooked. The first work which attracts our attention is the large centre-piece, a candelabrum, and flower-vase, designed and executed by A. Brown, in dead and burnished silver, in the nave, exhibited by Hunt & Roskell. This piece, though displaying the characteristic flashiness of the prevailing home taste of the present day, possesses also many merits of design, which are conspicuous in spite of boiling out and burnishing, though the modelling of the high reliefs in dead silver, in the centre, displays only half its merit, through the want of shadow in detail.

The design is somewhat complicated, and in two distinct parts, Candelabrum and Plateau; the candelabrum is decorated, at its base, with groups of the four quarters of the Globe, with an alto-relievo of Apollo and the Hours, or Day and Night, as a frieze, around the stem; on the plateau below are groups of the Four Seasons. The style is of the mixed Renaissance, with rather a prominence of the more characteristic Cinquecento details, as griffins terminating in vegetable forms, and mere conventional scrolls; but sufficiently mixed with the ordinary details of the Renaissance. The want of variety of texture, a characteristic defect of English silver-work, is much felt in this great piece, though its large size renders many delicacies of detail, which would be otherwise desirable, comparatively unimportant, and it has altogether a magnificent effect, and is, doubtless, the finest centre-piece exhibited on the English side. Still, if the figures, especially the groups, had been only slightly oxidised, instead of dead white, the effect would have been immensely enhanced, in our opinion. No better evidence of the value of oxidation need be pointed out, than the shield and the vase, by Antoine Vechte, though, perhaps, overdone, exhibited also by this firm, in their stall in the gallery; the vase with the Battle of Jupiter and the Titans; and the unfinished shield, with Shakspere, Milton, and Newton, and the genius of the Arts in the centre. The shield exhibits some chasing of unequalled beauty and delicacy, and owing to the oxidised surface shows with all the vigour of a fine proof engraving. There is, in this stall, also a Cinquecento vase in silver, gilt, and enamel, which is conspicuous among so many others in a very different taste, chiefly the Rococo, of which Mr. Brown's candelabrum for the Marquis of Tweeddale,‡ is a fair example. The general want of the variety of texture, is further well illustrated by the two small gilt equestrian statues of Napoleon and the Duke of Wellington, which though well modelled, are wholly wanting in effect.

In the stall of Morel & Co. a superior taste prevails.§ There are here several good specimens of the Cinquecento, but some of them appear to be injured by the enamels, which are too varied and too strong in colour for such objects; otherwise the following are excellent—a vase and dish in crystal of exquisite form, an oriental agate cup, a lapis-lazuli cup, and a gilt vase, with a frieze in relief in oxidised silver, representing a boar-hunt in German Cinquecento; also a gilt sugar-basin, and a few other objects insignificant but tasteful, as a stork and a marabout paper-weight.

A toilet-glass* on this stall, in silver, from its tasteful and symmetrical arrangement shows that even the Louis Quinze is capable of agreeable effects; its shape is such that the details used are in exact sympathy with the form of the whole.

The large equestrian statue of Queen Elizabeth, exhibited by this house, by Cavalier, is another fine example of *repoussé*, or hammer-work; and in colour is another good illustration of how wholly superfluous is the process of frosting. We have in this group the simple colour of the metal, and it shows that, saving the prevention of tarnishing, there is no real necessity for oxidising, though it indisputably enhances the effect of the forms.

Mr. Joseph Angell also exhibits several specimens of delicate taste, chiefly in the style of the Renaissance, but with a sufficient mixture of Rococo: a claret jug, in Etruscan or early Greek taste, is a notable exception,† as in a style hitherto very rare in modern silver-work. Of more modern taste is conspicuous a jug with vine-twig twisted round it, which, with its frosted leaves and burnished fruit, gives a rich variety to the vessel; and this application to distinct minute details, as mere accessories, is a legitimate mode of introducing frosting and burnishing.

Mr. George Angell also exhibits some extremely beautiful classical jugs, and some good Renaissance specimens, and also a very superior candelabrum, with a lioness defending her cubs against a boa-constrictor.

Messrs. Watherston & Brogden exhibit a very effective design by Mr. A. Brown, a gold vase in the Renaissance taste, with scrolled and jewelled base, surmounted by an emblematical design of Great Britain.‡

Messrs. Garrard have two stalls; amongst the most conspicuous objects in the smaller, containing several good specimens of modern taste, is a large Moorish candelabrum of some pretensions, but indistinct in the details owing to the brightness of the metal; and also a good Renaissance tea-set of a Moorish character; there is no Rococo on this stall.

Lambert & Rawlings exhibit a handsome pair of wine flagons § of unusual shape.

Mr. Hancock exhibits two race cups—the Warwick and the Goodwood—distinguished for the fine modelling of the dogs and horses, &c., from designs by Mr. M'Carthy; the effect, however, is very materially injured by the bright scratching of the figures, and the attempt at rendering the hair of the horses, not here and there, but uniformly; the object is in itself puerile, for the hair is not so conspicuous upon a horse that it need be prominently elaborated in a small silver model; we see the shape of a horse not his hair, and on the small scale of these models a much more delicate indication is required.

In this respect the horse of M. Jeannest, in the Elkington Group, or that of M. Gueyton, may serve as a model of treatment; the animal's coat is sufficiently represented without the artifice of a palpable elaboration of hair coarse enough for an animal of the natural size.

A Greek vase and ebony table, with an anthemion inlaid in silver, and also an ebony and silver cigar box, on this stall, are worthy of attention as out of the ordinary taste.

Mr. Thomas Sharp also exhibits a candelabrum in electro-plate, with a group of St. George and the Dragon, which is in very superior style to the average of such designs.

Payne & Sons, of Bath, exhibit a beautiful vase from an old Roman marble.‖

Smith, Nicholson, & Co. appear as the most decided representatives of the "naturalist school," as we must term this taste; but there are evidences besides in this stall of an appreciation of classical ornament. This firm exhibit a very striking dessert service, designed by Mr. J. S. Archer, and made for the Duke of

* Engraved in Cat., p. 47.
‡ Engraved in Cat., p. 58.
† Engraved in Cat., p. 301.
§ Engraved in Cat., pp. 112-13.

* Engraved in Cat., p. 113.
† Engraved in Cat., pp. 162-3.
‡ Engraved in Cat., p. 281. § Engraved in Cat., p. 140. ‖ Engraved in Cat., p. 104.

Roxburgh,* which, though possessing great beauty of general arrangement or grouping of the forms, is open to the theoretical objection that we have natural objects performing impossibilities; the fuchsia, the lily, the thistle, and the vine, are, respectively, without any artificial or mechanical aid, made to support dishes upon their delicate flowers or tendrils; the simple contrivance of a central support to these dishes, would, with an imperceptible alteration of the several groups to render them accessory instead of principal, have most certainly added to the beauty of effect, and obviated a very great offence to sound criticism. There are several other similar designs, graceful in their general forms, but open to the same objection; and here, too, the inveterate frosting and burnishing everywhere obtrude themselves.

Collis & Co., of Birmingham, exhibit two services, for Mehmed Pacha, and for the Prince of Nepaul, in very appropriate styles of design; and also a tea-urn, with dragon handles, of an Elizabethan character, in good style.

Dixon & Sons, of Sheffield, exhibit a chaste classical soup tureen.†

Harvey & Co. exhibit some graceful forms, several of which are from classical models; and also some Renaissance and Gothic specimens. The classical forms of this stall, as well as those of the Messrs. Wedgwood, George Angell, and a few others, show that beauty can never really be antiquated, or old fashioned, whatever the conventionalities of the day may be. An essentially ephemeral taste, which has owed its popularity to some incidental circumstances or caprice of the moment, can never be a subject of revival, however it may itself interfere with the establishment of a purer taste. What is inherently beautiful is for all time, and the repeated attempts at the revival of classical forms, with a steadily increasing interest on the part of the public in spite of fashions or conventionalisms the most opposite, is at least one sure test of the inherent beauty of form of these vessels of the ancients, and an earnest of their eventual triumph, and, it is to be hoped, the banishment of all others from the market that cannot boast an approximate, if not equal merit, whether in a different or a similar taste. It is a morbid taste to hunt after variety purely for variety's sake; and it is perfectly legitimate to preserve all that is beautiful, however we may continue to prosecute the search of the beautiful in other provinces; it is doubtless in itself inexhaustible.

The stall of Messrs. Elkington is another justification of our adhering to what is beautiful for its own sake, independent of all other considerations; the reproductions of Pompeian and other ancient forms in this stall, and other repetitions in bronze and silver from the Cinquecento treasures, (the table in electroplate, by G. Stanton, of the Birmingham School of Design, is a beautiful adaptation of the Cinquecento,) old as they are, strike the eye with an extraordinary degree of freshness after the vast collection of Baroque and Rococo varieties of the novelties of the day, displayed by English silversmiths in the aggregate.

Efforts at variety, unless founded on the sincerest study of what has already been done, not by our own immediate rivals in our own time, but by all people at all times, are at most but assumed novelties; but, if such, the chances are that it is their only recommendation, as their novelty represents the exclusion of all the beauty of the past; which will leave little enough behind; and he must be indeed fortunate who alights upon a valuable system of forms or combinations which have escaped all the eager searchers after beauty of the last 3000 years.

The very vague taste displayed generally in modern silver work, is the pure result of this injudicious hankering after something new, without the justification of a sound study of the old to warrant it. Each beautiful form will of itself admit of a thousand variations of detail without interfering with its essential form or properties; as, for instance, the common pitcher: nearly all countries, from the time of Abraham, have used the same species of vessel for carrying water—the Egyptians, the Greeks, the Etruscans, the Romans, the Chinese, the Hindoos, all down to the present day, have preserved in constant use a pitcher form of jug, identical in its essential shape; it is, in fact, the most convenient adaptation of form or capacity to use—a curved, narrow neck, and comparatively broad body, the foot and handle varying according to circumstances. All are absolutely mere varieties of the pitcher of the *Nepenthes distillatoria*. Many of the most beautiful ancient jugs or vases are nearly fac-similes of this form, with the mere addition of a foot; but nothing will ever make such a form old-fashioned or distasteful, if for no other reason, simply because it is a form essentially adapted to its use. What is recommended by use never grows old; it is only what is fostered by fashion that will be superseded as a new fashion arises. So it is with the terms of the styles; some are characterised by mere local peculiarities or special objects, others by abstract principles. Local peculiarities, and all specialities, when their causes cease, must die out, and cannot be revived except by a revival of the cause; and so, if their causes cannot be recalled, it will be impossible to revive several of the historic styles; but where the causes of styles still exist, the styles themselves are as much of this age as of the past. The Classical and Renaissance styles are founded on abstract principles, and therefore may and will be revived when their motives are once understood, and their restoration will then not be a copy, but a genuine revival of the taste itself. It is not so much the business of criticism to create taste, as to destroy what is vicious in it; the critic judges, and he fulfils his functions if he only condemn the bad, without lauding the good; to laud the good and pass over the bad in silence may be more generous, but it is certainly less sure; and if the critic be not allowed to freely criticise what is exposed to public criticism, better that his functions cease altogether; for of all evil genii, the most mischievous are those who only flatter or bepraise our follies and our vices. Our observations on this department of Art-manufacture have been restricted rather to principles, or general expressions, than devoted to individual details; and it would be utterly impracticable to review the Exhibition otherwise, especially in an essay of this character, which attempts to be suggestive, by comparing and making prominent the ruling ideas which influence a taste.

### V.—*Carving and Modelling, &c.*

One of the most important branches of ornamental manufacture in the Exhibition is that of carving and inlaying in wood. This branch of industry, as more generally accessible and applicable, and accordingly in far more extensive demand, than manufactures in the precious metals ever can be, is one of the best fields for the spread of taste, and although nobly represented in the Exhibition, perhaps better than any other branch of Art-manufacture whatever, is still capable of a much more widely extended use than we find here displayed.

The good specimens are mostly of a very costly kind, and the others are generally rather distinguished for quantity of detail than propriety of application. This is a feature to which we wish particularly to call the attention of our manufacturers, whose productions, with only few exceptions, are generally very inferior to those of the French and German carvers, and, in some cases, the Flemish and Italian.

As the very essence of this essay is the expression of opinion, without assuming any special value for our opinion, we find three great objections to the character of English carving in several of its specimens of most pretensions; such as are exceptions we shall presently specify. These objections imply every want but those of mere mechanical skill and means:—in the first place, there is a want of definite design, and disregard of utility; in the second, an overloading of detail; and, in the third, a disagreeable inequality of execution, one part destroying the effect of the other. For example, in some instances, where the human figure or animals are mixed up with mere conventional ornament, as strap or shield-work, the last is perfectly well designed and executed, while the former are absolutely barbarous in conception and in execution, effectively betraying the weakness in design and the absence of taste. Other specimens found their pretensions solely on abundance of detail, every other quality being overlooked; and there are others again that are conspicuous only for their bad style, or their ill-conceived mixture of styles. We lay prominent stress upon these defects, as they are really the sum of the causes of all those various faulty results which so infinitely disfigure the majority of the specimens of this beautiful Art.

The general superiority of the French in wood-carving (at once

* Engraved in Cat., p. 176. † Engraved in Cat., p. 272.

the most mannered, and at the same time the cleverest artists), is as decided as it is in silver-work; but there are also some exquisite German, Flemish, and Italian specimens. Of these, the Austrian, though the most conspicuous, are far from being the best; but as having attracted more general attention than any others, we may as well turn our attention also first to the magnificent furniture exhibited by M. Leistler & Son, of Vienna, from designs by the architect Bernardo de Bernardis.* We have here the furniture for four rooms, but in three styles, mixed and distinct, Renaissance, Louis Quatorze and Louis Quinze. The Gothic bookcase does not belong to the suite.

In the Ladies' Library, we have besides the Gothic oak bookcase of the "Decorated" taste,† with some illustrative figures beautifully treated, also a Renaissance bookcase of novel and simple character,‡ but somewhat mixed with the Louis Quinze, like most of the designs by M. de Bernardis here exhibited: also a table in inlaid wood, Louis Quatorze.

In the drawing-room we have some very massive specimens of furniture, the taste of the Louis Quinze prevailing, as in a sofa, but it is symmetrically treated, with an agreeable prominence of natural flowers and great freedom of execution and general fulness of curves, the elongated acanthus foliations of the Louis Quinze. In the large sofa, and in the fauteuils, we have the Louis Quatorze. The chairs are more developed, perfectly symmetrical, and have a broader treatment of the acanthus; the arm chairs, enriched with bouquet centres, are altogether excellent. The miniature stand, also,§ displays an exraordinary fulness of style, Cinquecento scrolls and monsters being mixed with the Louis Quatorze; the frames are Louis Quinze. There are also Louis Quinze and Rococo side tables, which, however, through their positive symmetry, are not disagreeable. A small table with Elizabethan marquetry and Rococo feet is the only objectionable piece of furniture in the room; the large and small round tables in Louis Quinze have a good effect.‖ The furniture of the dining-room is in similar taste; the sideboard, a marble slab, has some extremely massive carving, and the festoons of fruit are elaborately and boldly treated at the same time.¶ The legs of the dining table are a magnificent example of the Louis Quatorze. But perhaps of the whole of this suite of furniture, the finest designs are the chairs of the bed-room, which are very beautiful specimens of the purest Louis Quatorze, the shell as a centre, rich acanthus scrolls combined with fiddle-shape members, a Renaissance feature. The sofa and looking-glass frame are similar in taste, a Louis Quatorze treatment of Renaissance scrolls and shields, the various parts being rounded instead of flat. The sofa has more of the Cinquecento character of design, though still with Louis Quatorze treatment; the boys holding the acanthus scroll have a rich effect, and are admirably treated. Some of our upholsterers would do well to take a lesson from the furniture of this room, which, with the exception of the gorgeous Renaissance bedstead,** it would be difficult to surpass in any sense; it combines both utility and beauty in this style, in the highest degree.

Such praise may seem inconsistent with the mixture of style described; but there is no mixture of incongruous elements; the Renaissance and the Louis Quatorze varieties are closely connected in their elements, though they have their own proper treatments. But the Louis Quatorze can appropriate any curves, provided they have given them the characteristic roundness of members of this style; the introduction of the shell, and the rounding of the details of the Renaissance, comprise almost the whole process of transition from the Renaissance to the Louis Quatorze, which originally sprang from it. Of course, there is no impropriety in Louis Quinze and Louis Quatorze mixture, for the former is but an inferior variety of the latter, and where the treatment becomes masterly, there is not the slightest symptom of incongruity. The whole originality of this furniture, however, consists purely in these limited mixtures of style; but in some instances, as in the chairs and sofa of the bed-room, we have a more beautiful development of the Louis Quatorze than perhaps could be shown in any original example of the style in its own period. The various woods used are tulip-wood, walnut, and lime-tree.

* Engraved in Cat., pp. 178-80, 262, 286, 296.
† Engraved in Cat., p. 280.
‡ Engraved in Cat., p. 180.
§ Engraved in Cat., p. 262.
‖ Engraved in Cat. pp. 178-9, 296. ¶ Engraved in Cat. p. 286. ** Engraved in Cat. p. 178.

The Austrian furniture is the chief contribution of Germany in wood-carving; but there are some other specimens of the highest merit, of which a dressing and writing table, and a wardrobe, in mahogany, by J. F. Wirth, of Stuttgard, literally in the style of the Renaissance, but in a decided Cinquecento taste, the whole exquisitely disposed and executed, are altogether of the utmost elegance as pieces of furniture, and of the highest class as specimens of wood-carving. This is the style and taste which has commanded the greatest ability throughout every branch of ornamental manufacture; as we found in silver generally, and as we shall find in other departments as we proceed; but by our own manufacturers it has been comparatively seldom had recourse to.

Belgium also contributes some fine specimens of this Art to the Exhibition; and well applied: but here, again, the Louis Quinze is the prevalent taste, with little, however, of the coquillage in the best examples, and they are symmetrically treated; as some chairs by J. T. Colfs, of Antwerp, in which some delicate natural scroll-work is ingeniously mixed; but the masses are very slender compared with the Austrian. Compare also these chairs with such a work as the piano by Deffaux, with the coquillage scrolls and bulrushes, and you see the two extremes of this style; and this comparison will show how very much more a work depends upon the treatment of elements than upon the mere elements themselves.

Two other Belgian works—an oak gun-press, by A. Beernaert of Brussels, and a wardrobe by Hooghstoel, of Ghent, are good illustrations of the pleasing variety of effects attained by a cultivation of the styles—the former Cinquecento, the latter Romanesque; in sentiment they are opposites, and contrast well: the delicate richness and gracefulness of the Cinquecento also here compare with great advantage with the formal geometrical figures of the angular Gothic.

There is something quite refreshing, from its rarity, in the Romanesque oak cabinet by Hooghstoel, with its round arch and simple grandeur of style relieved by a mere contrast of zigzags and what appears to be a somewhat original plum or apple moulding; the whole moderately enriched by statues and high reliefs in panels.

The press, by Beernaert, is enriched with panels, containing hunting scenes; a stag's head and boys make a very appropriate top; and the scrolled frieze and the capitals of the acanthus order are in genuine taste. The capitals are novel: they are decorated with goat's heads, instead of the cauliculi or spiral stems of the plant, in the original Corinthian, or the volutes of the Roman composite, to which order the echinus ornament between the heads shows that it belongs. All is in good taste, with the exception of the introduction of boys as the supports of the pillars, which they carry on their heads; though these things occur in old examples, they are the blemishes—not the beauties, of the style.

The samples of wood-carving from Italy are very few; but these are distinguished for delicate workmanship, and are in the ordinary Italian Renaissance in their general character; the large and elaborate Louis Quatorze frame in the Milanese room is an exception. The most exquisite Italian specimen is perhaps the small frame in pure Cinquecento taste by Pietro Giusti of Siena, in walnut: the more important specimens, however, are those by Angelo Barbetti of Florence; but these are distinguished more for their abundance of minute detail, especially of the Cinquecento arabesque, than for general taste or effect; the minutiæ are overdone, while some of the most conspicuous portions of the design are worse than ordinary—as the lions in the cabinet or writing-table, which are wholly unworthy of the design and execution of the minor ornamental details. This work, otherwise, would be one of the most beautiful specimens of wood-carving in the Exhibition, and, but for the delicate shield-work introduced, would be also one of the best examples of the Cinquecento; it is pure in style, with this exception.

In passing to the French wood-carving, we first meet with the Art in all its multiform bearings, and displaying its own proper capabilities. All the French works of merit would be far too numerous to mention here; but there are several which may be taken as types of classes and models of treatment, not to dwell upon laborious trifles that stand entirely upon their own merits as such—as the, what we may term, landscape carving of M. Lienard, in pear-tree, representing sporting scenes* and a boar hunt,† in

* Engraved in Cat., p. 74.
† Engraved in Cat., p. 73.

exquisite finish. This is a class, as unapplied to any direct use, and therefore quite secondary in our present object, which we must, with a few exceptions, generally pass over,—though such works are quite suitable for the ornamentation of mantelpieces or even clock-stands. But this is certainly not the class of labour that will either improve manufactures or advance taste, and may perhaps be not inaptly termed laborious idleness. The English side exhibits its share of such things; but we do not include among them Mr. T. W. Wallis's two groups of birds, notwithstanding in tasteful and elaborate finish, they may rival anything in the Exhibition.

A very prominent feature in French wood-carving is the skilful adjustment of the relief to the situation or use of the object decorated; and, further, the generally very careful grouping of the details, so as to enable them, as it were, by their position, to provide their own protection against injury: both qualities, in fact, tend to one and the same end—the preservation of the work. This is beautifully illustrated in a large frame, in the nave, carved in pear-tree by M. Lechesne, in the Cinquecento taste; though the relief in this work is comparatively low, all the numerous details are sufficiently detached and prominent; but, notwithstanding the delicacy and number of these details—vine-tendrils, foliage, snakes, birds' nest, &c., the artist has never once lost sight of the durability of his work: this frame will bear dusting without danger—an assertion which we would not hazard with respect to many similar works of English manufacture. There is the same judicious degree of relief in the magnificent sideboard by Fourdinois—all the various groups of fruit, fish, or implements, are so arranged as to be of mutual protection to each other, and are tolerably secure against any ordinary accident, which is a virtue the more estimable in proportion to the value of the article.

This great French sideboard* is in every respect one of the noblest works in the Exhibition: its decorations are completely typical of the relations of the uses of the object. The entire food of man, both meat and drink, and the means and localities by and from which it is procured, are all charmingly expressed, and disposed in exquisite ornamental symmetry.

The style is Renaissance, of noble design, and of a strong Cinquecento feeling: in the upper part, agreeably interspersed with architectural features, is Ceres, with the inexhaustible horns of Amalthæa, one on either side, as the centre group; the side groups of boys and fruits have reference respectively, one on the right to the harvest, and the other, on the left of the centre, to the vintage. Below, on the right hand, is a terminal figure representing fishing, with a group still lower, showing the locality, or source of the operation implied; on the other side is a corresponding figure, representing the chase, with its illustrative group below indicating the woods as the seat of game. In the front of the sideboard are allegorical figures of Europe, Asia, Africa, and America, with characteristic attributes in the province of food and drink, and further, each figure is illustrated by panels containing the fruits or products of the four quarters, with the implements of their acquisition grouped with them. All these panels are exceedingly effective: and just above the board itself is a magnificent group of game and fish, &c., of several kinds, most admirable in its arrangement, and masterly in its execution; beneath the board in front are four large staghounds, in couples, reposing, arranged symmetrically and formally before four bracket-trusses: the mouldings, and other details, are all valuable specimens of the Cinquecento Renaissance. The dogs, by their formal position immediately under and before the trusses, appear, on a careless view, to support the sideboard on their heads; but this is done by the pierced trusses above and behind them; were it not so, this would be a capital error of material consequence in so magnificent a work; the very formal position of these dogs, however, is, perhaps, the only weak portion of the design.

On the whole, this work must be admitted to be an extraordinary masterpiece of wood-carving; and the idea of making a sideboard express at once in so palpable a manner, the fruits of the four quarters of the Globe, and of the four seasons, with the means and manner of their gathering, is as happy and intellectual as comprehensive. The picture, however, in the centre, is much too light and clear in colour for the tone of the wood, to which it gives a dirty appearance.

There are many other first-class cabinets, book-cases, and others, exhibited by French manufacturers, but almost exclusively in the styles of the Renaissance, which it is high time for the French to vary; to the English eye they are fresher; among these are conspicuous the medal cabinet of M. Ringuet-Leprince in ebony and pear-tree, ornamented with stones;* a somewhat similar case by M. Tahan,† in a fine Cinquecento taste; and several elegant book-cases by Messrs. Durand,‡ Krieger, Leclerc, and Cordonnier, in oak, rosewood, and mahogany: besides several billiard-tables of a magnificent character, as one enriched with buhl-work by M. Bouhardet; and some fine chairs, Cinquecento, Louis Quatorze, and Louis Quinze, by MM. Rivart and Andrieux, and M. Verge.

M. Cruchet exhibits some remarkable specimens of carving for room decoration, but displays the same mannerism in taste, which detracts seriously from the merit of the French contributions to the Exhibition; and this artist shows far greater skill in the execution of his work, than in its distribution; the specimen exhibited is excessively overloaded with detail,§ but it contains, perhaps, the best example of mere wood-carving in the Exhibition, in the two groups of fruit and game hanging from the brackets of the lower portion; the upper part is chiefly in carton-pierre, which, with some specimens exhibited by M. Hardouin, are good examples of the application of this material to something more than mere picture-frames or mouldings. M. Hardouin exhibits a very excellent frieze-scroll, containing a boar-hunt and other sport, in the Cinquecento taste.

Of the more delicate French work we must not omit to mention a group of the "Virgin and Child," by M. Knecht, of Paris; it is placed in a niche, which is adorned with a canopy of a rich Gothic character of design, but composed of the vine, treated after the manner of the German stump, or knüttel tracery,‖ a taste not much expressed in the Exhibition,¶ though of this class there are two magnificent specimens in inlaid metal-work, a cabinet and chair, in the German octagon room, exhibited by F. X. Fortner, of Munich.

Before passing to the English furniture, there are some specimens of general decoration in carving, or analogous work, in the Nave and in the Fine Arts Court, which demand our notice; in this court are also some of the most delicate specimens of English carving, as the Birds by T. W. Wallis, of Louth; and the Cradle exhibited by Her Majesty, carved by Mr. Rogers, from a design by his son; and a case containing some elegant Renaissance specimens by the same carver.**

The cradle in Turkey boxwood contains much admirable carving, and the scrolls are in the taste of the best Cinquecento scroll-work; this is altogether the best specimen of Mr. Rogers's carving. Many of the others, more particularly the large frames, are overcrowded, and have a mere general effect that might be produced with very much less labour, and in a more durable form, as in the works of Grinling Gibbons. That practical quality of relief which we had occasion to praise in some of the French works, is here absent. However, much of the superiority of the cradle, as also of a Cinquecento bracket and canopy, is owing purely to the excellence of the design, and it is another illustration of the paramount value of taste, with which no mere mechanical skill can ever come into competition. There are some good specimens here also by J. Mitchell, and by C. De Groot, of Dublin. The so-called Kenilworth buffet,†† by Cookes & Sons of Warwick, is a massive and handsome piece of furniture, but it suffers materially in effect by the purely dramatic treatment of the figures, and the consequent sacrifice of symmetry; for which we have only a very feeble expression of a doubtful idea:—Ornamental Art, to be perfect, must engross the whole ability of the designer, it admits of no division of attention.

The leather flowers, and relievo hangings,‡‡ by Esquilant, and Leake & Co., are very excellent examples of a style of ornament or decoration which might be infinitely more developed than it has

* Engraved in Cat., p. 285.

* Engraved in Cat., p. 297. † Engraved in Cat., p. 228. ‡ Engraved in Cat., p. 251.
§ Engraved in Cat., p. 60. ‖ Engraved in Cat., p. 73.
¶ The Coalbrookdale garden-house is a striking exception.
** Engraved in Cat., pp. 8—10. †† Engraved in Cat., p 123.
‡‡ See specimens in pp. 33 and 74 of Cat.

hitherto been; stamped leather hangings were an important feature of the decorations of the middle ages, and even of the Cinquecento period; to book-binding, of which Leake & Co. exhibit some excellent examples, it is particularly applicable.

There are here exhibited some very chaste and delicate specimens of decoration by J. W. Ingram of Birmingham, in white enamel and gold, gilt wood-carving, with ormolu mouldings; and also some very elegant Cinquecento arabesques for pilasters. The enamelled door, on deal, with the gilt mouldings and painted figures in the centre of the panels, has an exquisite effect, and for which it owes much to its simplicity; the enamelled Commode in deal, with gilt Renaissance scrolls in carved wood, is likewise a chaste and simple piece of furniture.* This is a style well calculated to display the finest delicacies of design.

This court also contains many well-expressed efforts for carpets, table-cloths, and others, by the students of the Government School of Design, Somerset House.

On the north side of the transept are many elaborate specimens of furniture from the provinces, but few are distinguished for any thing beyond profusion of detail; the styles of decoration being mostly of that class we have termed natural, that is, with no definite idea, or of the Louis Quinze. Some good exceptions are a frame by A. Hold, Barnsley; a black oak chair by Collinson, Doncaster;† and a bog-oak chair by Curran and Sons, Lisburn, Ireland.

The works in carton-pierre, or papier-mâché, by Jackson & Sons,‡ and Bielefeld, show well the great capability of the material. But still more remarkable capabilities are displayed in the specimens exhibited by the Gutta Percha Company; § the discovery of a "non fragile pendant" is doubtless of the highest value in Decorative Art; and the specimens of Hunts, &c., in imitation of bronzes, show its almost universal applicability for decorative purposes. Some gilt specimens are exhibited by Thorn & Co.; and its advantages over wood or composition, and other materials used for picture or looking-glass frames, considering its ductibility and comparative indestructibility at once, must be almost incalculable in all delicate work.

The specimens of Jordan's machine-carving are another promise of the unexampled facilities of the coming age in all mechanical resources, and if we can but establish the essential quality of all decoration, taste, the rising generation will have nothing to fear from the rivalry or the prestige of past ages. These specimens of machine-carving,‖ the most delicate touches only being given by the hand, are quite equal to the general average of that executed wholly by hand; and where many examples of one design are required, as in church-carving, the saving of labour and expense must be enormous. The colossal gilt looking-glass frame and console-table by M'Lean in the western avenue, is an extraordinary piece of carving and gilding, were it only for size; but this appears to us its worst feature; the intent, however, of the designer is well expressed. The forms and groups are Renaissance in spirit, and thoroughly Louis Quatorze in treatment, but the merits of the design would have been much more conspicuous had it been executed on a smaller scale; the parts by their great size are separated and viewed successively, while the nature and execution of the design demand a simultaneous view of the whole. This is an important point in Decorative Art; where a design is seen only in detail, the details themselves should have an individual completeness independent of what they contribute also to the general effect.

The London furniture-court contains many fine examples of decoration and carving, and exhibits, except perhaps pottery alone, on the whole, better average taste than any other branch of English manufacture; though in comparison with some of the French examples, not taking into consideration the greater variety of style, none can be instanced as remarkable specimens of carving.

The work of greatest pretension in the collection is certainly the book-case, or side of a room, exhibited by Holland & Sons, from designs by Macquoid; ¶ the ornamental details are in the Cinquecento taste, and are beautifully executed, but as a whole the design expresses much more the feeling of the ordinary Renaissance, notwithstanding the absence of the cartouches and strap-work; the somewhat Moorish feeling of the tracery of the doors supplies the place of the latter.

Mr. Levien's sideboard, opposite to this great work, is a better example of the Cinquecento, and certainly also one of the finest pieces of English furniture in the Exhibition, though it is not pure in style, and is weakest in its most prominent details; the large scroll with nymphs and satyrs, is confused and heavy; there is too much leaf, and too much uniformity of shape in the leaf, and it shows too little ground; the figures also admit of much improvement. The smaller scroll-work is excellent; and a very good general effect is produced by the variety of woods. Messrs. Johnstone & Jeanes also exhibit a sideboard in the Cinquecento taste.* The boldest specimen, however, of this style, Roman in its taste, is the magnificent sideboard, in walnut, in the south-west gallery, by Henry Hoyles, of the Sheffield School of Design;† near this is also a fine Cabinet, in the same style, by Arthur Hayball, likewise of the Sheffield School of Design.‡

J. Thomas, further exhibits the side of a room, in Cinquecento; and Morant, of Bond Street, exhibits some similar decoration, and furniture, § altogether in excellent taste; and the same feeling prevails in the contributions of Snell & Co., Albemarle Street. It is highly gratifying to see the decided progress this most finished taste in design is making with our manufacturers, and those who still adhere to the Rococo Louis Quinze, or vague natural groups without design, will do well to compare their own contributions with those we have selected as evidence of a more cultivated taste.

Our catalogue of good works, however, does not end here; as in most other parts of the Exhibition, here too, the Renaissance has occupied some of the best skilled hands, and we have some good specimens of the Elizabethan, our version of the Renaissance.

This collection of furniture may be of some aid to us in pointing out more nearly the distinctions of these styles which we have already spoken of generally. It shows sufficiently well for an understanding of the distinctions, that the very popular Renaissance, so characteristic of the present day, is virtually a combination of the Cinquecento and the Elizabethan, or, perhaps, rather, that the two are a very judicious separation of the incongruous elements of the Renaissance into its two distinct expressions of forms. The Cinquecento we have pointed out: the Elizabethan are the sideboard by Caldecott;‖ the bedstead by Durley & Co., and the bookcases and very elegant sideboard by Jackson & Graham;¶ but the last is of mixed style rather, especially in the lower portion. Of the mixed style the examples are more numerous and decided, though not so well expressed as in foreign examples; as the magnificent bedstead by Rogers & Dear;** another by Dowbiggin & Co.; the sideboard by Trollope & Sons;†† a sideboard and cellaret by Hunter, and some chairs by Gillow and Hunter: the last exhibits two of the most elegant chairs in the Exhibition,‡‡ one of a Louis Quinze character. The sideboard exhibited by this house is elaborately executed, but the legs are in position, shape, and design, extremely objectionable.§§ A satyr, or any figure proceeding from the cornucopia or Amalthæa's horn, is not a happy idea; and as the horn in this instance terminates in a dolphin's head, we have the very great anomaly of a figure with a head at both ends, and made use of as a leg; and in addition expressing weakness in its very form.

A sofa by Gillow is open to a similar objection; the leg is of a winged griffin, with one large foot, out of all proportion to the figure; the very disagreeable effect produced might have been avoided by the simple contrivance of giving it two feet of proportionate size. A simple green sofa by Jackson & Graham, with a species of caryatid terminal figure of elegant design, applied to the same use, is in very superior taste; the same house exhibits a very beautiful chair in the Louis Quatorze style.‖‖ Pratt, of Bond Street, exhibits a commode which is a fine example of buhl-work, in tracery of a very tasteful Louis Quatorze design. And there is much good marquetry, or similar work, in inlaid wood, but we have not space to specify examples. Hanson & Sons exhibit some delicate wood-carving for frames.

* Engraved in Cat., p. 311. † Engraved in Cat., p. 310. ‡ Engraved in Cat., p. 237.
§ Partly engraved in Cat., pp. 222-23.
‖ Engraved in Cat., p. 132. ¶ Engraved in Cat., p. 22.

* Engraved in Cat., p. 16. † Engraved in Cat., p. 309. ‡ Engraved in Cat., p. 271.
§ See specimens in p. 34 of Cat. ‖ Engraved in Cat., p. 118.
¶ Engraved in Cat., p. 186. ** Engraved in Cat., p. 325. †† Engraved in Cat., p. 70.
‡‡ Engraved in Cat., p. 160. §§ Engraved in Cat., p. 160. ‖‖ Engraved in Cat., p. 186.

We must now pass rapidly over the remaining objects, which come under the class of carving, modelling, or inlaying, exclusive of metal. To these belong the Italian ornamental mosaics, of which Rome sends a beautiful table, by the Cav. Barberi; and a magnificent example of this species is exhibited by Speluzzi, of Milan, in metal, wood, and pearl, but in the taste of the Louis Quinze; this is in the Milanese room, containing a painted ceiling by Montanari, and the plaster mantel-piece and frame by Guiseppe Bottinelli, both effective, and the latter an admirable example of the Renaissance, and more complete than any of the English carving. The same may be said of the similar piece in marble by Leclercq, in the Belgian division, which is a still more valuable example of style, and, perhaps, on the whole, the best work of its taste and class in the Exhibition.*

Mosaic and marquetry seem to be especially the province of Italy, or, rather, the relative proportion of this class to others is unusually great in the Italian specimens from Rome and Tuscany, among which is conspicuous the table in Pietra Dura, by Bianchini, from the Royal Factory of this branch of industry at Florence; also a beautiful scagliola table, by the brothers Della Valle, and many other specimens of merit. There appears to be something very much more rational in these marquetry, pietra dura, or scagliola examples, than in the laborious and minute mosaic specimens of Rome and other places, which seem to be valued infinitely more from the number of pieces they contain, than for any intrinsic merit of an ornamental quality. One hundred handsome tables in any of the above three styles might be produced with less labour and at less cost, perhaps, than a single one of these extravagant trifles.

Mr. Stevens' glass mosaics, after the manner of the old Byzantine mosaics, are another example of a style in which many beautiful works might be produced at a comparatively small cost.† It is, however, a matter of congratulation that the examples of inordinate waste of labour over trifles, such as was so very characteristic of the middle ages, in their manuscript illuminations and others, are very few in the Exhibition. The "Chinese ivory ball, containing fifteen separate balls," is now known to be no curiosity at all, but a very simple specimen of machine carving or turning. Curious ivory carving seems to be now almost limited to the East and it is still more curious than beautiful, as the ivory throne, or chair, and footstool, in the Indian collection, which does not exhibit one well expressed form either in the design or the execution.

Of European ivory carving a fine Gothic pokal is exhibited by C. Frank of Fürth, with illustrations from the Lay of the Nibelungen ;‡ a rich vase by Heyl, of Darmstadt; another goblet with bacchanals, by M. Hagen of Munich; and several specimens, including another large cup, by Geissmar & Co., of Wiesbaden. R. C. Lucas, on the English side, exhibits some very minute and elaborate copies of old pictures in ivory, which must be classed among the curiosities of carving.

Of Indian carving, which demands a few words, the specimens are not all of one description; some carved chairs and other furniture in black, and sandal wood, from Bombay and Madras, show a strong European character, vine-scrolls in exact Gothic or Byzantine forms: an ebony screen from Madras has even a Cinquecento character in its elements, though not in treatment; but the Byzantine of the middle ages is the prevailing taste. A more national character is displayed in the minute details of some of the small boxes carved in various woods, and the samples of this class exhibited by Mr. C. W. Reade, are the best specimens of Indian carving exhibited; they have the same general effect arising from a mass of minute detail which characterises most Indian work, but they display good general design, and are carefully and uniformly executed.

Some excellent general decoration has been applied to bookbinding by Messrs. Leighton,§ Westley, Macomie, Barritt & Co., Tarrant,‖ and others, on the English side; and by Hanicq of Belgium, Leisegang and Schœning of the German Zollverein; and by Gruel,¶ Lortic, and Niedree, of France.

* Engraved in Cat., p. 227.
‡ Engraved in Cat., p. 40.
‖ See specimen in p. 153 of Cat.
† See Table Top, Engraved p. 85 of Cat.
§ See specimen in Cat., p. 88.
¶ See specimens in pp. 108, 123, 150 of Cat.

### VI.—*Bronzes, Hardware, &c.*

Ornamental bronzes constitute a very small portion of the Exhibition, which, considering the great fitness of the material to many articles of constant use, is somewhat remarkable. This is however greatly owing to the introduction of several new materials applicable to the uses which have been hitherto reserved as in the special province of bronze; as for instance, candlesticks, inkstands, and various ornaments for the writing table or mantel-piece, which are now made in zinc, iron, or gutta-percha.

Some fine examples of purely ornamental bronzes are exhibited by M. Barbédienne, of Paris, including small copies of the celebrated gates of the Baptistery of Florence by Lorenzo Ghiberti; and the various reliefs and ornaments of these gates, with some bronzes from the Medici monument by Michelangelo, are very skilfully applied as the decorations of a large ebony book-case, in the style of the Renaissance, constituting a magnificent piece of furniture, and one of particular interest as actually containing the most celebrated genuine works of the Italian Revival. Some of the bronzes also exhibited by Villemsens of Paris, are likewise genuine examples of this interesting period of Art, but in the pure Cinquecento style, being copies of the shield and helmet of Francis I., the originals probably genuine Milanese work. The large ewer and basin* gilt, which we have already mentioned, on this stall, is an adaptation of the details of these beautiful pieces of armour. In the French bronzes generally, there seems to be something exceedingly trifling in the designs; whims and oddities prevailing in the purely fancy pieces, as those of M. Cain, and gilt and confusion disfiguring nearly all the candelabra. The Art-groups of MM. Vittoz and Susse, and the animals of M. Mène are excellent, but the candelabra, generally, are of a very cumbersome character; species of conventional trees, with knights taking shelter under them; altogether puerile in design. And the specimens of MM. Miroy, Boyer, and Lerolle are disfigured by the same bad taste and confusion of parts. The articles exhibited by M. Matifat † are distinguished for much better taste, a chaste pair of candlesticks of a Greek pattern on this stall, are attractive through their pure simplicity amongst so much extravagance. A fountain exhibited by this manufacturer is also a beautiful though fanciful design.‡

The trophy seems to be the leading idea in many of the best French Candelabra; a remarkable pair of this class is exhibited by M. Marchand. We find the same objection to the clocks; the majority are over-crowded and many are outrageous designs; this is the more to be regretted as the modelling is generally good, and the casting almost always excellent, but the effect is often destroyed by plating and gilding, or the mixing of ormolu portions with the bronzes. Of Art-bronzes the groups of M. Jacquet of Shaerbeek, Brabant, are perhaps the best in execution.

The contributions of Mr. Potts of Birmingham, are distinguished most conspicuously for their elegant and varied taste ;§ we have here candelabra and chandeliers admirably expressed, in several of the most studied historic styles, as the Classic, Gothic, Renaissance, and Cinquecento; and there are several good natural designs.

The Apollo and Daphne candelabrum, though in French taste, may safely challenge on its own merits any of the French specimens; the old fable is most happily made use of, but the idea is a painful one. Messenger & Sons of Birmingham likewise exhibit some well understood forms in bronze and ormolu, in Greek, Roman and Gothic taste: a Greek scroll for a gas-bracket is of a very elegant design.‖ The bronzes of Messrs. Elkington, Mason & Co. of Birmingham, are also highly creditable to their taste, and by their perfect execution are a strong advocacy for the electro process by which they are executed. The Hours Clock-Case, by John Bell, is in design and execution a fine specimen of ornamental bronze; and we have in the oak sideboard by John Guest, a similar application of bronzes as decorations, as in the book-case by M. Barbédienne, and with the extraordinary facilities which the electro process offers for the production of beautiful

* Engraved in Cat., p. 19.
‡ Engraved in Cat., p. 48.
† Engraved in Cat., pp. 48, 49.
§ Engraved in Cat., pp. 23, 25.
‖ See specimens in pp. 184, 185 of Cat.

and durable designs, we may hope to see a comparatively new order of decorative furniture; and if produced at a moderate price, a widely extended one, which might be the means of effectively multiplying and publishing the various master-pieces of past ages: and of this valuable application of the process a very fine example is here exhibited in the reduced copy of the Theseus by Mr. Cheverton, for the Arundel Society. A cast from an original by Fiammingo is another instance of this application; its sphere is boundless if not negatived by costliness—however this may be for a time, the galvano-plastic art is destined eventually to perform a great part in the dissemination of taste, and in general education.

J. A. Hatfield also exhibits some tasteful bronzes; and Wertheimer two very elegant caskets in ormolu*.

The Coalbrookdale company also are distinguished contributors, and are evidently making great efforts to render their name and productions a sufficient guarantee for good taste; they exhibit several good designs by John Bell, C. Crookes, and B. W. Hawkins. But we could wish to see much more attention paid to the production of ordinary articles of use, as candle-sticks, ink-stands, and such works, embodying beautiful designs, than to deer, and dogs, or vases, or mere Art-groups, made simply to be gazed at. This is too much the fault of the French bronzes, and our ordinary grates are not of that beauty that we can afford to give all our extra efforts to burnished steel and electro-gilt, lacquered brass, or ormolu. This company exhibits a magnificent grate in these materials, somewhat in the taste of the Cinquecento; but we have seen no good design applied to a simple cast in iron for this purpose; and here, in exception to the general rule, a French manufacturer, M. André of Paris, the exhibitor of the large Cinquecento fountain in the East nave, sets us a fine example, in his Louis Quatorze chimney-piece as a simple iron casting.† Ornamental grates of this character are quite within the capabilites of iron and the province of good taste, and though London, Sheffield, Rotherham, and Coalbrookdale, shine conspicuously in ornamental specimens of a costly description, indicating an immense advance of taste of late years, the idea of applying the finest design to a simple iron casting does not appear to have occurred to any manufacturer. One of the noblest specimens of this class is the grand Elizabethan grate, manufactured by Pierce of London, for the Earl of Ellesmere.‡ Evans of London exhibits also an elegant grate in the Cinquecento taste; and Baily & Sons also of London, another in the same style, of very elegant character, besides a beautiful piece of iron railing, in the Fine Arts Court.§

The proportion of Cinquecento design in stove-work is unusually great; but the Renaissance and the Louis Quatorze are likewise sufficiently represented, and some of the latter style with its imperfections abounding. Jobson, of Sheffield, exhibits, with other good specimens, an elegant grate of this style. A stove, somewhat of Romanesque or Byzantine taste, is exhibited by Jeakes, of London;‖ W. S. Burton exhibits a fender with a good adaptation of a natural type, the snake, by J. W. Walton;¶ and several good common-sense grates are exhibited by Mapplebeck & Low, of Birmingham. Hoole, Robson, & Hoole, of the Green Lane Works, also exhibit some very good examples of the ornamental and practical combined.** Gorton, of Birmingham, and Deane, exhibit some elegant forms, also Glenton & Co; Yates, Haywood, & Co.; and Stuart & Smith, of Sheffield, who make by far the greatest display in this class of manufacture, comprising several good expressions of various styles—Cinquecento, Renaissance, and Gothic, besides some good simple specimens;†† showing altogether great efforts at effect, and not unsuccessful ones: the combination of burnished steel, ormolu, and porcelain is very effective.‡‡

Of more purely ornamental iron-work, some of the Coalbrookdale specimens are very beautiful, not to mention the noble set of park gates, or the very elegant but somewhat large garden-house; and a very elegant iron vase in a Byzantine or Norman Romanesque taste, is exhibited by Mr. Handyside, of Derby;§§ another beautiful work, of a similar class, but more of a Fine Art character, is sent by the Berlin foundry, remarkable for the beautiful execution of a small copy of Thorwaldsen's celebrated "Triumphal Entry of Alexander into Babylon." And among the most tasteful works in the Exhibition, are the contributions in damascened iron by M. Falloise, of Liege,* consisting of a shield, vases, and other articles in iron with Renaissance tracery, somewhat of the Cinquecento scroll-work and Henry II. tracery combined, with Moorish arabesque inlaid in silver: the mixture itself of the two metals so combined, and the whole feeling of the designs, produce a delightful effect, strongly recommending by its own merit this old style of decoration, which modern Europe has hitherto seemed disposed to resign to the East. The display of "Bedry work" from India comprises many beautiful vessels of this class, though not to be compared in workmanship with the contributions of M. Falloise. The Moorish details in these works, though superior, resemble the Indian, and the whole stall presents another capital example of the value of the Moorish element in Cinquecento or Renaissance design.

There is also some excellent French iron-work exhibited by M. Potonié, of Paris; and a very interesting, though fanciful, iron bedstead by M. Dupont, of Paris;† and some others of more conventional character by M. Leonard, of Paris, in good Renaissance and Cinquecento taste. This is evidently a branch of manufacture to which iron castings are very applicable; it is an application of Art scarcely represented on the English side, except in the costly brass specimens of Winfield, of Birmingham, who exhibits one magnificent bedstead of this description.‡

### VII.—*Pottery, Porcelain, and Glass.*

In this department of industry, more especially in the province of uses, the contributions of British manufacturers show an immense improvement in design upon the ordinary standards of former years; the very long unrivalled preeminence of the Messrs. Wedgwood in classical taste only proves how difficult it was to impress the mass of the master potters with even the belief in the real existence of such a quality as Taste. The material prosperity, however, of those who have taken the lead in cultivating this tardily-acknowledged essential element of manufacture, must establish now and for ages the absolute necessity for its cultivation as one indispensable foundation of success.

To limit fine taste or design to such works as the more magnificent productions of Sèvres, which from practice we may assume to have been a rule, is a now admitted folly, which individual pecuniary interest, if no higher motive, is likely effectually to correct for the future. If in expensive productions the relative high price may be said to secure a return for the extra outlay consequent on employing higher talent, the same cause restricts the manufacture; and where the same high talent is employed over the low-priced article, the remuneration is secured by the increased attractiveness and consequent greater demand. This was formerly discredited, but the general movement of late years in this direction, encouraged by the increased facilities of education offered by the Schools of Design, have proved its practical reality; and we can but hope that nothing will deter our manufacturers from pursuing this enlightened course.

Form is the great element of pottery, porcelain, and glass, as applied to domestic uses, and should command the first consideration; a vessel, even should it have no other attraction than an agreeable shape, or, in other words, be wholly without decoration, may still be a beautiful and delightful object to the cultivated eye, and will itself eventually educate the uncultivated. Shape is the element of beauty; decoration may enhance it, if judiciously applied, and may do much towards destroying it if had recourse to in too great proportion; but it is this more or less, which tests the quality of taste. We cannot illustrate better what we mean than by referring to the stall of Messrs. Wedgwood, where we find only exquisite shapes just sufficiently decorated to enhance their effect.§ Though the designs of Flaxman for the most part, these are the revival of an old taste, or rather the utmost development of taste, after an uninterrupted education of many centuries; no parallel opportunity has ever offered itself to Christian Europe;

* See specimens in Cat., p. 64.
† Engraved in Cat., p. 75.
‡ Engraved in Cat., p. 134.
§ Engraved in Cat., p. 233.
‖ Engraved in Cat., p. 198.
¶ Engraved in Cat., p. 77.
** Engraved in Cat., p. 71, and a fender, p. 55.
†† See two examples in Cat., p. 35.
‡‡ See Cat., p. 35.
§§ Eng. in Cat., p. 6.

* Engraved in Cat., p. 82, 83.
† Engraved in Cat., p. 13.
‡ Engraved in Cat., p. 214.
§ See specimens in pp. 14, 15, of Cat.

mere symbolism and religious dissensions have rendered it hitherto impossible. In comparing, therefore, the modern with the old, we compare the crude and unfinished productions of a divided attention, constantly interrupted by one whimsy or another wholly irrelative to the purpose, with the last and crowning efforts of the most cultivated people of the ancient world, after the successive and undivided attention of whole generations of educated designers in the attainment of beauty.

Repudiate the idea of copying as we will, all our vagaries end in a recurrence to Greek shapes. All the most beautiful forms in the Exhibition, whether in silver, in bronze, in earthenware, or in glass, are Greek shapes; it is true, often disfigured by the accessory decorations of the modern styles, but still Greek in their essential form.

In adopting Greek shapes, we are not restricted to either Greek materials or Greek colours, nor are we limited to their details; but if their principles are true, we can but work upon them, and whatever variations we adopt there is sure to be a beautiful effect in the arrangement. If reproductions in the Greek taste have hitherto had a general monotony of effect, it is because the materials themselves have been imitated, rather than the taste of form and decoration; let the materials and colours be properly varied, and all that sameness of effect which too often characterises these reproductions will disappear; this is sufficiently evident by a mere reference to silver, bronze, or glass, where the shape is the same, but where the idea of mere imitation or monotonous repetition never occurs.

Though the Sèvres porcelain* takes the lead in point of pretensions, it is not superior in taste, and is certainly inferior in matters of utility, to the specimens of Alderman Copeland,† of Stoke-upon-Trent. We have in this stall much of that variation of classical models which appears to us to constitute the true use of these ancient remains, and the best evidence of a refined taste. There is besides on this stall much handsome porcelain of modern design, rich in decoration, without being gaudy; and in several styles, all well expressed, as the Indian, Moorish, Cinquecento, and the Louis Quatorze, and Louis Quinze; but the Greek justly prevails over all the others.

Minton & Co., also, of the Staffordshire Potteries, make likewise a magnificent display, especially in a dessert service in Parian and Porcelain mixed, in turquoise, white and gold, purchased by Her Majesty.‡ The designs comprise many statuettes of an allegorical character, but in the ornamental details the Louis Quinze has been allowed too conspicuous a part; the centre piece, a wine-cooler,§ is a good example of general skilfulness of treatment of relief, and of that class of design of which the ornamental details illustrate the uses, or ideas and customs, associated with the object of the design. On this stall is a beautiful Cinquecento ewer and basin, in Parian, which is one of the most tasteful specimens of this class of design in the Exhibition; and in much the same style is a magnificent mantelpiece of exquisite design, but of more ordinary Renaissance character: many of its details, however, are admirable, as the scrolls and centre of the frieze; and the general style of the terminal pilasters, a nymph and faun so adapted, is perfect in character, except that the lintel or architrave is made to rest on the flowers which these figures carry in baskets on their heads, which, though not without a precedent, is an outrageous idea; the wreath round the heads of the figures would have made a better capital, and would have obviated this anomaly.

This firm exhibits also a pair of magnificent vases, of which the handles, in metal, are extremely beautiful; a ram's head, scrolls, cornucopia, and infant boys, ingeniously grouped into a convenient and ornamental handle-shape; and there are also some clever imitations in Parian of the delicate trifles of old Dresden china, in flowers and fancy figures, of the school of Watteau. The colours generally, and the ordinary services of this firm, are extremely good; and its encaustic tiles are a very important contribution towards the general cultivation of Taste.

The Louis Quinze is still the prevailing style in porcelain, as in many other manufactures; and, generally speaking, profusion of ornament is the rule. Much beautiful work, however, rich and simple, is exhibited by Ridgway & Co.,* whose conservatory fountains and stair rails are very agreeable novelties: also by Alcock and Co., Burslem; Messrs. Boote, of Burslem;† Meigh & Sons, of Hanley;‡ Dimmock, of Shelton; Rose & Co.,§ of Coalbrookdale; Bell & Co.,‖ of Glasgow; and Grainger & Co., of Worcester,¶ who contribute in their semiporcelain some minor works in excellent taste.

The famed Dresden porcelain seems to exhibit the atrophy which not seldom is induced by a just consciousness of superiority at one time, ending in an assumed incontestable pre-eminence for all time: thus while other fabrics have steadily progressed, that of Meissen has unconsciously remained stationary, and its specimens are in the Exhibition merely to astonish us how it ever attained its former notoriety.**

There is, indeed, very little in German pottery or porcelain to attract attention. The Berlin specimens take the highest position; the Austrian is of a very ordinary character, and the beer-mugs of Neureuther, of Munich porcelain,†† or the terra-cottas of E. March, of Charlottenburg,‡‡ or the stone-china of Villeroy and Boch, are among the most prominent German efforts in this class of industry.

England holds, perhaps, a still higher position in glass than it does in pottery or porcelain. Though the English manufacturers may yet find some difficulty in competing in cheapness with Bohemia, the Islington glass-works of Rice, Harris, & Son, of Birmingham,§§ seem to have surpassed this famed manufacture in every other respect; they exhibit an equal beauty of colour with the Bohemian, a general superiority of taste, and uniformly superior workmanship; and this notwithstanding Bohemia displays some very beautiful examples, for they often owe more of their beauty to their decoration than to their shape or colour. Many beautiful specimens also in coloured glass are exhibited by Bacchus and Sons;‖‖ by Davis, Greathead, & Green; and by Lloyd and Summerfield, of Birmingham.¶¶ It is, however, in pure white crystal glass that this fabric, now as of old, displays its highest sphere of beauty and usefulness, and in this department Messrs. Osler, of Birmingham, and Apsley Pellatt & Co., of London, besides numerous articles of ornament and domestic utility, exhibit some candelabra chandeliers and lustres of unexampled magnificence, as displaying the refractive beauties of the metal; the world-celebrated crystal fountain in the centre of the building, and the very elegant candelabra in the gallery, belonging to Her Majesty,*** by Mr. Osler; and many chandeliers, some of extraordinary size and magnificence, by Mr. Pellatt.††† Mr. Osler exhibits also some beautiful lustres, and some griffins, in dead glass, which have an excellent effect.

Mr. Pellatt exhibits a great variety of articles, both of use and ornament, in cut, engraved, and frosted glass, and curious imitations of Venetian frosted and gilt glass. The frosted glass, though it may be a revival of an old taste, is now not only a novelty, but has a unique and beautiful effect.

There are here, also, some lustres of great beauty, and by the partial hollowing of the drops, a very rich and uncommon effect is produced; the exquisite purity of the metal used is shown by some very interesting models of diamonds, among which is the Koh-i-noor itself, and nothing inferior in brilliancy to the original below. This stall contains likewise many beautifully engraved jugs and glasses, and many specimens of simply cut wine-glasses, of solid character and admirable design.

Messrs. Richardson, of Stourbridge, likewise make a magnificent display, comprising many wine-glasses and decanters of beautiful shapes, most tastefully cut and engraved,‡‡‡ but the introduction of the painted or enamelled glass, appears to be an attempt at combining two antagonistic elements, the opaque and the transparent; the best of colours, not viewed as transparencies, must appear dull, and even dirty, when compared with the brilliant refractions which constitute the chief charm of glass; and the specimens of

* Engraved in Cat., pp. 162, 179.
† Several fine specimens engraved in Cat., pp. 1—4.
‡ Engraved with other specimens, in Cat., p. 114. § Engraved in Cat., p. 116.
* Engraved in Cat., pp. 66, 67.
† Engraved in Cat., pp. 218-19.
‡ Engraved in Cat., pp. 240, 241.
§ Engraved in Cat., p. 258.
‖ Engraved in Cat., p. 236.
¶ Engraved in Cat., p. 76.
** Specimens engraved in Cat., pp. 30, 31.
†† Engraved in Cat., pp. 34, 35.
‡‡ Engraved in Cat., pp. 46, 47.
§§ Various specimens engraved in Cat., pp. 182-83.
‖‖ Engraved in Cat., p. 32.
¶¶ See specimens, p. 270.
*** Engraved in Cat., p. 200.
††† Engraved in Cat., pp. 174-75.
‡‡‡ See specimens in Cat., pp. 138-39.

this new application of enamel here exhibited, are sufficiently dull in effect to be a warning against its repetition or imitation, except upon opal or opaque glass; and then it will always require great delicacy, and it is, to say the least, an aid that glass does not require. Of this, no stall is a better proof than Messrs. Richardsons' own, which is conspicuous for its very beautiful crystal metal, delicate colours, and variety and general skilfulness of design. Stourbridge is further distinguished by the contributions of J. Webb, of Platts' Glass Works.

The stall of J. G. Green, London, displays, perhaps, the most delicate engraving in the Exhibition, and upon some of the most exquisite shapes; constituting another illustration of the accomplished finish of Greek forms. This judicious choice has resulted in the production of several jugs on this stall, which are exquisite works of Art;* and the Greek details of the engraving of a portion of them has rendered these very adequate illustrations of Greek taste equally interesting with the Wedgwood specimens in earthenware, and of some value in showing the very different general effect produced by a simple change of material.

Much admirable work, also, is exhibited by Molineaux, Webb and Co., of Manchester,† Powells, Conne,‡ Rose & Co., Naylor,§ Sharpus & Cullum, and others, all showing the high condition of this manufacture in England. Sharpus & Cullum exhibit some extremely handsome shapes for wine-glasses, white and coloured, plain and cut; some of them after the taste of the old Dutch glass; with green and purple bowls and white stems, and exhibiting the comparative novelty of plain bowls and cut stems, the bowls being tulip and chalice shaped, and the stems straight, polygonal, plain, and cut—altogether displaying a novel and noble effect. Of purely ornamental glass, coloured or etched, for windows or general decoration, there is also much that is new and of a high class, as the magnificent coloured slabs by Swinburne & Co., of Newcastle, with some admirable imitations of marbles; and the etched and painted glass of Cogan & Co., and the enamelled glass of Chance & Co., of Birmingham.

Some very tasteful and historical ornament is displayed among the stained and painted glass by the Royal Patent Decorative Glass Works, S. K. Bland, Jackson, Hetley, and some very good Norman patterns by Wailes of Newcastle; and some similar ornament‖ and other tasteful details in the lower frames of a figure window by Gibson of Newcastle.

Some curious Venetian glass is exhibited by P. Bigaglia; and, in other styles, by Hall & Sons of Bristol, and by the St. Helens Glass Company.

But in painted glass generally, the display is unaccountably small and insignificant, considering the character and capabilities of the Art; the too prevalent notion that glass-painting is peculiarly an ecclesiastical province of decoration, unless shortly exploded, promises to be fatal to the Art, under the very restricted development which ecclesiological prejudices are disposed to allow it in this country. The fine window by Bertini, of Milan, is a wholesome innovation upon such morbid pretence.

### VIII.—*Woven and Printed Fabrics.*

This department of ornamental manufactures, though perhaps less generally attractive than many others, is of greater commercial importance than any, owing to its universal extent; and probably there is no class of manufactures which good design is better calculated to encourage than the infinite variety of pattern goods of this description, which, when the quality of the fabric itself is decided upon, must be in nearly all cases chosen for the pattern.

When, therefore, a general standard as regards the substance and texture of a fabric has been attained, which is pretty well the case with the woven goods of Europe at the present day, design becomes the sole field of competition. Even in this respect also one general average of merit is now pretty well attained, the excellence of French designs has at last forced other countries to turn their energies to the same province, and the vast strides of England in the last few years aided much by Schools of Design, have been not without their rewards. In shawls, silks, damasks, lace, carpets, &c., it would be difficult to pronounce any decided opinion as to respective superiorities; we venture to assert, however, that Spitalfields silks are not inferior to those of Lyons; that no ribbon in the Exhibition can compare with the "Coventry ribbon," * from a design by Mr. Clack of the Coventry School of Design; and that if the lace, damasks and carpets, of British manufacturers are not decidedly superior to the similar productions of the Continent, they betray, certainly, no shadow of inferiority: in printed muslins, however, and in chintzes, and in shawls, we do not venture to claim that equality which we believe to be established in other branches.

The printed goods of Glasgow, or of Dalgleish, Falconer & Co., of Stirling, may compare with those of Mulhouse; and of the English prints generally, those of Thomson, of Clitheroe, come, perhaps, nearest to their foreign rivals; the similar goods of Manchester, with some few exceptions by Hargreaves & Co., and Nelson, Knowles & Co., are heavy and stiff, and display too many browns and greys or lilacs; the trails are too close, and there is a want of flow in the curves; they are like the chopping sea of the Nore compared with the waves of the Atlantic. In damask, brocaded, and embroidered silk, Manchester is far more successful; the contributions of Messrs. Houldsworth, and of Winkworth and Procters, are equal to anything in the Exhibition; and may, with the silks of Campbell, Harrison & Lloyd,† of Spitalfields, compare even with the admirable specimens from Lyons, exhibited by Candy & Co., which to surpass would be almost impossible.

As a spur to our manufacturers it may be worth pointing out that the best of the Mulhouse prints exhibited, as well as other goods, are manufactured for London houses; a circumstance that can only possibly be accounted for by the superiority of design, and it shows that English ladies are judges of what is tasteful, if English manufacturers are not. Some of the most beautiful specimens exhibited by Koechlin, of Mulhouse, Gros Odier, Roman & Co., of Wesserling, and several others, have been expressly manufactured for Howell & James, Sewell & Co., Williams & Sowerby, Swan & Edgar, Lewis & Allenby, or Hitchcock & Co., of London. The Mulhouse prints are nearly all trails, no one colour particularly prevailing, as in the greys or browns of Manchester; there are some extremely small trails in pink and lilac, of great elegance; they are mostly on white grounds, but there are also blue, brown, green, pink, and drab grounds. The tints are generally delicate, and all large masses of colour seem to be systematically avoided; entirely opposite in fact to chintz patterns in their character, between which and these prints for dresses, the French manufacturers observe a very wide and very proper distinction. To fully particularise, however, in this vast range of fabrics, would occupy more space than has been allowed for the whole of this essay. The gauze tissues of Vatin, of Paris, and similar fabrics of Bertrand, Gayet, and Dumontat, of Lyons, seem to leave little to be desired; and the same may be said of the cashmere prints of Depoully, Boiraux & Co., Choqueel, Damiron, and others.

The prints of Depoully, Boiraux & Co., for Candy & Co., are extremely beautiful, and as swerving somewhat from the conventional Cashmere patterns, deserve more than a mere mention; they consist of light patterns of tropical foliage, and flowers in various colours, and in several of them the conventional shawl pine is wholly dispensed with, in others it is treated with great freedom. Similar patterns are exhibited by English manufacturers, and some of the prints of Messrs. Swaisland of Crayford, fully rival the French,‡ but they are in the same conventional style of Cashmere pattern, which it would seem our manufacturers, or rather the whole body of the manufacturers of the west of Europe, dare not deviate from. The introduction of the palm is nearly the extent of the variation of even the best French designs. Doubtless, gracefully grouped tropical plants or flowers, have an extremely beautiful effect, and may be most applicable for the shawl, which is more characteristic of Oriental than of European costume; but this much cannot be said in favour of that very peculiar figure which so very decidedly disfigures so many of these magnificent examples of manufacturing skill; it cannot be excused, for it

* Engraved in Cat., p. 91.
† Engraved in Cat., p. 290.
‡ Engraved in Cat., p. 62.
§ Engraved in Cat., p. 70.
‖ Engraved in Cat., p. 72.

* Engraved in Cat., p. 13.
† See engraved specimen in Cat., p. 125.
‡ Engraved in Cat., pp. 157, 308.

cannot be explained, and, certainly, it does not recommend itself by any inherent beauty of shape. There are several Spitalfields patterns in the Exhibition, of tropical and European flowers,* which, if skillfully followed out, and enlarged in style, might, without any very extraordinary effort, be adapted into an appropriate filling for shawls, by scrolling in masses, and still allowing the corners to preserve some of their conventional character, as has been very well done in a shawl † exhibited by Mr. Blakely, of Norwich, without giving any prominence to the offensive pine; European and Indian details are combined, and the same has been done with good effect, by Towler, Campin, & Co., of Norwich.‡ Many of the Indian specimens themselves, however, are wholly free from the pine, and have little of that conventionality which seems to be an indispensable characteristic in the west.

It is a somewhat remarkable fact, but the Exhibition clearly shows that the whole European shawl trade of the highest class, is engrossed in the manufacture of a spurious article, the imitation of an Oriental fabric, so that European skill and taste are virtually withdrawn from this branch of manufacture; and this is the result of the love of ostentation, the reputation of possessing something rare and costly, without any reference to taste.

The whole onus of this state of matters is accredited to public prejudice, but it originated in the primary attempt at counterfeit, and the result is, as the Exhibition shows, that there is now no choice, that Europe has not yet produced a genuine sample of one of the most important and at the same time most ordinary articles of female costume—it has yet to make its shawl. What is remarkable, however, there is much more variety of pattern in the genuine Oriental fabrics than in the European imitations, which aim almost exclusively at the counterfeit of the most elaborate specimens from Cashmere or Lahore, but these they leave far behind them as mere designs, though they are often inferior in colour, and generally of a much coarser texture. The oriental fabrics indeed, more especially from the British colonies, make a display in draperies which seems to gain rather than suffer by comparison with the similar productions of Europe; and this appears to be chiefly from the minute nature of Indian ornamental detail which precludes all possibility of those outrageous exhibitions which the fabrics of the west so incessantly display. The Indian shawls have two conditions at least, which are demanded by criticism, namely a general harmonious effect of the whole, and such a choice and disposition of detail that the part never interferes with the whole by attracting any particular attention to itself. Some Indian specimens are actually covered with the so-called pine, and yet it is so unobtrusive in its treatment that many or most people even would overlook its presence. And the simple and charming effect of the woven fabrics of India, shows how much may be accomplished with the simplest materials, that is of ornament, if only this one point, that the detail must be entirely subservient to the general effect, be attended to. These manufactures have a value which their mere materials could never give them, and yet as works of ornamental design themselves they belong in all other respects to the humblest class; the details are either diapers or scrolls of the rudest kind, or a simple trail, or the interminable pine, as we must call it, in which the original type is neither approached nor even intelligibly expressed; and it is far too irregular in its treatment to be admitted as a recognised conventional type.

Many of these pines remind us of the horns of plenty of the Romans and Byzantines; we have a treatment much resembling what we find also in the mosques of Cairo, a pair being arranged in symmetrical contrast; others again are so much elongated that they resemble the flag leaf, or the leaf of Indian corn. Mixed with this figure we occasionally find the palm or aloe, and even the anthemion and fleur-de-lis, but executed in the oriental manner of an infinite combination of minute portions of different colours, aiming at a purely general effect. There are however patterns from which it is wholly absent, as scarfs in silver and gold, and in colour; sometimes a simple diaper of a conventional bush or tree, or a mere geometrical figure with a scroll border; sometimes an alternation of stripes and scrolls arranged diagonally, with a much larger scroll for the borders; the scrolls being invariably of a Byzantine character, such as we find them in the manuscripts of the middle ages; and like the decorations of Cairo, most probably having their source in Dasmascus, the common nursery of Mahometan art: the zigzag too is a common element in these Indian works.

The embroidered cloths of Ahmedabad offer some of the most varied examples of Indian design; one of these, a magnificent scarf, a blue centre with a red border, embroidered in gold, is a characteristic specimen of its class. The centre pattern is a diagonal succession of a flower in a wave-scroll, alternated with a mere succession of flowers in a uniform line; the broad border at the ends consists of three rows of pines one above another. In these pines is foliage interspersed with an animal and two birds; the birds look like the peacock or dodo, and the vulture; the animal is something between a bull and a stag. The space around the pines is likewise covered with a trail of foliage, among which are an elephant, a lion, and the same two birds that are within the pines: the whole is surrounded by a border of a foliated serpentine. The same details spread over various kinds of manufactures;* the silver decorations of the iron vessels, the so-called "Biddur or Bedry work" are identical with the diapers and other details of the scarfs of Ahmedabad, or the Kincobs or Brocades of Benares.

By far the finest specimens as works of Art are the large shawls from Cashmere and Lahore; though they are very much less showy, by the absence of the gold and silver embroidery or tissue, which constitute the chief attraction of the majority, or even the pearls and tinsel which constitute the only merits of others.

The details of the Cashmere patterns are generally light pines, dispersed with considerable freedom, aud a figure resembling the aloe or the tuft of leaves which grows from the top of the pine-apple; it may be supposed also to represent the palm-tree, and it sometimes looks like a vase of flowers, or like the Greek anthemion. The pines are rarely solid, but generally contain scroll-work, and all the figures are made up of infinitely small conventional flower forms, such as we see on a large scale in Turkey carpets, and certain colours are constant, and always of a clean pure character, even bright in themselves, but being dispersed in small quantities they have a very good effect, and it is worth noting that the red is generally embedded in green, a point which, in their imitations, our shawl-makers have overlooked.

The chief variety of effect produced in these shawls is by varying the predominant colours; for in all some colours prevail, and they further observe a good practice of following the great outlines of the pattern with white; that is, a delicate white fringe separates the details from the ground, which obviates a heaviness, which so much work would otherwise involve, without the white relief; this, too, is neglected in many imitations.

The saddles, howdahs, parasols, and such fabrics from India, are more decided in their details than the shawls; they show also a more decided European influence, and have much similarity with the specimens from Constantinople, many of the details of which are pure Byzantine ornaments, and it would be very remarkable were it not so.

On a gold embroidered saddle-cloth from Madras, and on a large parasol of similar character, we have an anthemion such as we have on the vases, and also a simple floral arabesque on the latter. Byzantine scroll-work is also the common feature of decoration of howdah and elephant cloths, as it is of the horse-cloths of Constantinople; on one of these last a rich wave-scroll, with a bunch of flowers proceeding from the eyes of the scroll, in the reverse direction of the scroll, embroidered in gold on blue cloth, is a good design and a very elegant decoration.

The great features of Indian work are shown to be, by this exhibition, general richness of material and unobtrusiveness of detail: deprived of their richness many of the embroidered fabrics would have nothing left but their unobtrusiveness, for absolute merits of design are in most cases altogether out of the question: we often hear of the love of finery in Europe, but it is quite evident that it is only in the East where this taste is carried out in perfection.

* See specimen by Stone & Kemp, p. 149, and another by the committee of the School of Design, p. 100., and another by Redmayne & Son, p. 202 of Cat.
† Engraved in Cat., p. 103. ‡ Engraved in Cat., p. 151.

* See specimens in Cat., p. 28.

In comparing the spurious with the genuine Cashmeres, we find the genuine more minute and delicate, more general, less showy, and inferior in design, yet by no means inferior in effect. The European Cashmeres have often staring grounds, and sometimes, which has a very bad effect, a different coloured ground for each corner of the shawl; this, though it occurs, is rare in genuine work, but must be bad everywhere. We have also in the European shawls the same pattern without the slightest alteration, worked upon different coloured grounds; this exhibits a fundamental error in design: for instance, if a pattern be elaborated for a red ground, the pattern should display a predominence of green in the details, and the effect would be good; but if this same pattern be simply transferred to a blue or a yellow ground, the effect would be destroyed; yet this has been done in several instances by the most eminent manufacturers of France and Great Britain; the complementary colours must be observed in these matters if we desire beautiful and tasteful effects. In European shawls the pine is elaborated *ad nauseam*, while other Indian details are neglected. Our manufacturers further seem to have selected their colours from the sombre class of Turkey carpets; but to apply such colours to shawls, in which the details are so extremely minute, amounts to a total annihilation of colour in the finished work; the most brilliant hues when dispersed in such minute portions as Cashmere patterns display will scarcely attain a secondary degree of colour when worked up, and this choice of colour may in a measure account for the very great superiority of the shawls exhibited by Duché ainé, and Deneirouse and Boisglavy, which are of Indian workmanship, the workman probably using his own wools; but the patterns of these shawls are also superior, especially the contributions of M. Duché, though the French shawls generally are poorer in effect than the English; but their imitation is closer, their details are very good, and they are free from that stariness which ours too often exhibit. The Austrian shawls are quite on a general equality with French or British.

In lace and embroidery, and analogous work, the Exhibition makes no such display as to demand any detailed examination. A vast improvement has of late years been made in the character of English lace, especially that of Nottingham; but as yet it may safely be asserted, that high class design has been little identified with the manufacture of lace in any country.

The specimens exhibited by Mrs. Treadwin, of Exeter, and Mr. Gill, of Colyton, from designs by Messrs. Slocombe & Rawlings,* of the School of Design, Somerset House, are of a far higher order of taste than any others exhibited. Videcoq & Simon exhibit some good specimens of French; but viewed with reference to design, the Exhibition really contains very little that is good.

In embroidered or sewed muslin, the case is very similar. A rich dress is exhibited by Brown, Sharps & Co., of Paisley;† and there are several good specimens of curtains exhibited by J. J. Sutter, of Buhler, in Switzerland.

The damasks of Dunfermline and Belfast make a more gratifying display; some of these exhibit a high class of design, as several manufactured by Mr. Andrews, of Belfast;‡ and here again we find the value of the School of Design, in the patterns of Mr. Mackensie and Mr. Blain.§ The coloured cloths and damasks of Mr. Beveridge, of Dunfermline,‖ display skilful and well-studied design.

Milligan's patent embroidered Alpaca is another class of manufacture displaying much beautiful design.

In another important fabric, carpets, English manufacturers make a very distinguished display, though the most essential feature, æsthetically, is uniformly disregarded, namely, that a carpet is made to be trodden upon. This is the great point from which every carpet designer should view his subject; let him put nothing down that a man would object to, or could not, tread upon. What does it serve us to study the theory of design, if we make no distinction between ceilings and carpets? We find here water-lilies floating in pretty pools, shady recesses, and overhanging branches, with pleasant little peeps of blue sky, or hillocks of flowers, and basket-loads of fruits, Rococo scrolls, or a spread of hippopotamus tusks; all strewed before us to be trodden upon. As well might a man counterfeit the bottomless pit, and expect people to walk into it, as think to attain the approval of men of taste by such designs as these. But neither is a pot-pourri from Italian ceilings the kind of thing that is required; what is good for a ceiling cannot be good for a floor, where a decoration is made with the slightest reference to the use of the two structures.

These discriminations may be considered as mere æsthetical niceties; they, are, however, important essentials of design, and may be made a valuable element in the cultivation of the mind, as well as the taste, if properly attended to.

The great feature required of a carpet is, that it express flatness; this was well done very generally by the ancient and middle-age mosaic or marquetry designs; and it is really not imposing any material limits to the subject if we exact this as a primary condition. Every species of foliage, or floriage, or even of fruit, may be rendered suitable by choosing the form only of the natural type, without any attempt at imitation of its actual appearance; its shadow rather than itself; in fact, a skiagram: all natural design that goes beyond the imitation of a natural floor is inadmissible for a carpet; these, however, we should soon exhaust, but conventional design never can be exhausted. There is besides something puerile in imitating a floor for a floor; we have a good floor already in our wooden boards, and our object is to decorate this in so tasteful a manner, that it shall suggest comfort and elegance, without giving offence to the sense or perception.

The oil-cloths exhibited by Hare & Co., of Bristol; and Barnes,* and Smith, and Baber, of London, show a far better perception of what is required for a floor than the carpets; there are, however, happily, some carpets which are of a very different character from those we have been referring to—as some of those manufactured by Gregory, Thomsons & Co., Kilmarnock; Henderson & Widnell, Lasswade;† Lapworth & Co., London; Blackmore Brothers, Wilton; Templeton & Co., Glasgow;‡ Crossley & Sons, Halifax; White, Son & Co., London;§ Dove & Co., Leeds; and Humphries and Sons; Kiteley; and Brinton & Sons, of Kidderminster; still many of these are on thoroughly wrong principles of design; the majority of them being mere reiterations of ceilings or walls, and crowded with flowers and scroll-work in high relief. Some are, of course, less objectionable than others, and compared with the average of this class of patterns, the following are distinguished for beauty of design:—An Axminster carpet, with interlaced tracery and scroll work, and flowers, by Lapworth and Co.;‖ the worked carpet, from a design by J. W. Papworth, exhibited by Her Majesty; two tracery and Louis Quatorze scroll patterns, by Watson, Bell¶ & Co.; a tasteful panel carpet, with Roman and Cinquecento scrolls and natural flowers, by Morant; another, somewhat similar, red in red and black, with Roman scroll-work of a magnificent character, by Templeton and Co.; and a more simple specimen, by Gregory, Thomsons and Co., from a design by J. Lawson; a magnificent Louis Quatorze pattern, by Jackson & Graham;** and a somewhat similar design, by Crossley & Sons. An extremely rich carpet of the same class is exhibited by the Royal Factory at Tournay; and the chief contribution of the Gobelins is likewise of the same description, containing much delicate work, but very much better fitted for a ceiling than for a floor, a judgment that might be justly passed upon most of these carpets, including also the large Windsor carpet, from Mr. Gruner's design.

There are designs of another character which appear to us more appropriate: as the beautiful carpet manufactured by Lapworth and Co. for Buckingham Palace;†† or the carpets in an Oriental taste manufactured by Blackmore Brothers, for Watson, Bell & Co., from designs by Messrs. Arbuthnot & Crabb; and if natural foliage or flowers are essential to some tastes, they should perhaps be rather dispersed with a mere studied carelessness, than in systematised groups, as in a diaper or trail, or spread over the surface as in the fern-pattern‡‡ manufactured by Henderson & Widnell, for Turberville, Smith & Co., from a design by Mr. E. T. Parris. The colouring of this last carpet is extremely good, the tints being the three tertiaries—russet, citrine, and olive; and no colours

* Engraved in Cat., p. 143. † Engraved in Cat., p. 44. ‡ Engraved in Cat., pp. 166-8.
§ Engraved in Cat., pp. 169, and 168. ‖ Engraved in Cat., pp. 62, 63.

* Engraved in Cat., p. 214. † Engraved in Cat., p. 107.
‡ Engraved in Cat., pp. 89, 153. § Engraved in Cat., p. 101.
‖ Engraved in Cat., p. 161. ¶ Engraved in Cat., pp. 79, 213.
** Engraved in Cat., p. 187. †† Engraved in Cat., p. 146. ‡‡ Engraved in Cat., p. 155.

could be more agreeable in themselves or more appropriate for a carpet, which should always be an accessory decoration, and aid in displaying the general furniture, rather than rival it, or, what is worse, destroy its effect by its own attractions. It would require gold and white, or something extremely rich and delicate as the prevailing tones of the furniture, to enable it to tolerate even some of the best of these carpets. If they are merely designed to be associated with crimson and gold, well and good; but this would amount to an admission that our upholsterers and manufacturers ignore the public and devote all their energies to the wealthy few, which would be both bad taste and bad policy at once. The real cause of their anomaly is simply and solely want of taste, the utter absence of propriety of design and critical judgment; making no distinction between a ceiling, a wall, or a floor. The convulsive movements of the fingers under a fit of epilepsy, have as much title to the credit of intelligent design as the pencillings of the hand that wanders over the paper uncontrolled by a cultivated taste.

### IX.—*Ornament.*

Having now taken a general and, to some extent, detailed view of all the various branches of manufacture which more essentially depend upon ornamental design, we have yet a few remarks to make on the nature of ornament itself. Ornament is not a luxury, but, in a certain stage of the mind, an absolute necessity. When manufactures have attained a high mechanical perfection, or have completely met the necessities of the body, the energy that brought them to that perfection must either stagnate or be continued in a higher province—that of Taste; for there is a stage of cultivation when the mind must revolt at a mere crude utility. So it is a natural propensity to decorate or embellish whatever is useful or agreeable to us. But, just as there are mechanical laws which regulate all our efforts in pure uses, so there are laws of the mind which must regulate those æsthetical efforts expressed in the attempt at decoration or ornamental design.

There are two provinces of ornament, the *flat* and the *round;* in the flat we have a contrast of light and dark, in the round a contrast of light and shade; in both a variety of effect for the pure gratification of the sense of vision. In the first case a play of line is the main feature, in the second a play of masses; and colour may be an auxiliary to both, but it acts with far greater power in the flat, as it is entirely dependent upon light.

Ornament, therefore, is a system of contrasts; the object of study is the order of contrasts; the individual orders may vary to infinity, though the classes are limited; as right-line, or curved-line series, series of simple curves or clustered curves; series of mere lines or natural objects, as flowers, arranged in the orders of these different series. For example, the common scroll is a series of spirals to the right and left alternately; the Roman scroll is the acanthus plant, or brank-ursine, treated in this order of curved series.

Such a treatment of a plant is termed *conventional*, because it is not the natural order of the growth or development of the plant; where the exact imitation of the details and its own order of development are both observed, the treatment is *natural*, and an object so treated, independent of any application, is only a picture or model, not an ornament; to be an ornament it must be applied as an accessory decoration to something else.

The production and application of ornament are distinct processes, though they cannot be separated in applied design. A proper distinction between a picture or model and an ornament, is of the utmost importance to the designer, for the mere power of imitation of natural objects, and even their exact imitation, is perfectly compatible with the total ignorance of Ornamental Art; the great art of the designer is the selection and arrangement of his materials, not in their execution; there is a distinct *study of ornament*, wholly independent of the merely preliminary exercises of drawing, colouring, or modelling. A designer might produce a perfect arrangement of forms and colours, and yet show the grossest stupidity in its application.

Any picture, whatever the subject, which is composed upon principles of symmetry and contrast, becomes an ornament; and any ornamental design in which these two principles have been made subservient to imitation or natural arrangement, has departed from the province of ornament to that of mere imitative Art. And in all designs of this latter kind, where we have strict natural imitations applied to purposes of active use, to which the natural types can have no affinity whatever, notwithstanding our adherence to nature in little matters, we have committed a gross outrage upon her in great matters. What merit can we claim for our elaboration of fuchsias and tulips, if the only appropriation we can make of their delicate forms is to load them with heavy dishes of fruit or of trifle, burdens one hundred times more than enough to crush them in their natural state?

The artistic fault here committed, and the Exhibition affords many examples of it, is the using our imitations from nature as *principals* in the design, instead of mere accessory decorations, substituting the ornament itself for the thing to be ornamented: ornament is essentially the accessory to, and not the substitute of, the useful. Of course there are many natural objects which at once suggest certain uses, and we cannot be wrong if we elaborate these into such implements or vessels as their own very forms or natures may have spontaneously presented to the mind.

Every article of use has a certain size and character defined for it, by the very use it is destined for, and this may never be disregarded by the designer. It is in fact the indispensable skeleton of his design, and is wholly independent of ornament in its primary condition of a mere form of use. But it is upon this skeleton that the designer must bring his ornamental skill to bear, whether he use conventional ornament or natural, or both; and he is a poor designer if he can do nothing more than imitate a few sprigs or leaves wherewith to decorate it; he must give it character as well as beauty, and make it suggestive of something more than a cluster of weeds or flowers from the field, or this is mannerism indeed.

This naturalist, or, we may call it, horticultural school of ornament, has made rather inordinate progress of late, and unless at once contested by other styles, bids fair to constitute the characteristic mannerism of the Ornamental Art of the age; it seems alone to share the favour with Rococo in silver-work.

Natural floral ornament is a very beautiful kind of ornament, but it is but one kind; and an infinite variety of floral details, especially in the round, would have but a monotonous effect on the mind unless aided by Art,—by conventionality of arrangement. In no popular style of ornament have natural details ever yet prevailed; the details of all great styles are largely derived from nature, but for the most part conventionally treated, and theory as well as experience seems to indicate this as the true system.

In Egyptian, Greek, and Roman ornament, it is extremely rare to find any natural treatment of the details, that is, any mere imitation. The case is the same with Byzantine and Saracenic Art, and with the great styles of Italy in which all the most perfect schemes are purely conventional, or upon a strict geometrical basis.

Lorenzo Ghiberti has introduced exact natural imitations in his celebrated gates of the Baptistery of San Giovanni, at Florence, of which copies are exhibited by M. Barbédienne, but they are strictly accessory to a general plan, and symmetrically arranged, being neither negligently nor naturally disposed. They are bound in bunches or groups of various shapes and sizes, and disposed in harmony with the main compartments of the gate of which they are ornaments.

There can be no question that the motive of ornament is not the presentation of natural images to the mind, but the rendering the object ornamented as agreeable as possible to it; the details of decoration, therefore, should have no independent character of their own, but be kept purely subservient to beauty of effect. This technical limitation is quite compatible with the most complete symbolic or allegoric expression. Our symbols must be as amenable to the laws of symmetry and the general scheme of our design, as completely as the simplest detail derived from nature.

Symmetry is so important an element of decoration that there is no form or combination of forms whatever, that, when symmetrically contrasted or repeated, cannot be made subservient to beauty. We still use as our principal standards, the very details

adopted by the artists of Greece or Egypt three thousand years ago; not from their speciality of detail, but because it would be extremely difficult, if possible, to select others of a less decided individuality which would so well illustrate the principles of ornament—series and contrast: contrast of masses and contrast or harmony of lines.

There are few ordinary decorations for mouldings or borders, of which these ancient ornaments do not thoroughly express the principles, and there are no examples of them more happy in effect than such varieties as we find on the ancient monuments themselves; the moderns, even the best artists of the Renaissance, have never improved upon their Greek or Roman types, and all the most beautiful ornaments of the Cinquecento are but varieties of Roman standards—as the guilloche, the scroll, the anthemion, the echinus, the astragal, the fret or labyrinth, and the zigzag.

To examine these several ornaments as to their principles, we have in the zigzag the simplest example of a right line series; in the fret or labyrinth we have a more complicated example of right line variations; in the guilloche* varieties we have simple curved line series; in the scrolls, successions or alternations of complete curves in the place of a mere running curved line; and in the anthemions, or the varieties of what is commonly called the honeysuckle ornament, we have a third order of curved line series, namely successions or alternations of regular clusters of curves, the unit in this case being itself a succession of curves in a certain order of repetition; and lastly in the echinus or horse-chesnut,† and in the astragal and their variations, we have an alternation of round and sharp forms, giving a powerful contrast of light and shade, independent of a certain play of line.

Examining these ornaments, therefore, with reference to their principles, it is clear that, provided we keep these principles in sight, we may change the details at pleasure, whether symbolic or sensuous only, and thus produce that variety of effect so essential to the steady gratification of the eye: one ornament, in fact, suggests many. On the contrary, if we appreciate only the individual details of an ornament, a whole class or genus is represented by a single specimen, and our resources are reduced to the extremest poverty of expression. This has been actually the case as regards the genus of which the honeysuckle specimen is only a variety: instead of seizing the principle of this ornament, and treating almost any floral or vegetable, or even symbolic, form in that order of curved series, our architects have been engrossed by the details of an individual, and have acquired only one ornament in the place of thousands which must have suggested themselves, had the principle itself been grasped in the first instance instead of the details of only one of its illustrations. There is scarcely a weed in England that might not be treated, on the principle of the Greek anthemion, with nearly equal effect with the honeysuckle, which is only the nearest corresponding type of the ornament in Nature. The eye, however, does not admire the anthemion, the echinus, or the astragal, because they may be taken from the honeysuckle, the horse-chesnut, or the hucklebone, but because they are admirable details for the illustration of those symmetries and contrasts which, by the very nature of vision, must, by the gratification of this one of its senses, be delightful to the mind—just as harmonies and melodies delight it through another of its senses.

Where the mind views something more than the surface, or where the eyes are ancillary only to the mind, every natural object may be suggestive of some new essential form or combination of forms. The lotus, the lily, and the tulip, are but flowers to the many, but to the designer they must be something more; every individual is but an illustration of a principle, and it is to the constructive principles of his natural models that the designer should give his attention: by separating the minutiæ of individual development from the essential strength and elegance of the construction, he becomes a creator of new forms, and by this simple exercise of the natural faculty of contrivance, he combines with the beauty of nature the ingenuity of Art.

All established styles of ornament are founded upon the same principles, their differences are differences only of the materials—either the natural types or the artificial forms, the details of the several standards which each taste more or less partially developed,—some for one reason, some for another; all arising from some one predominant sentiment. The peculiarity of Byzantine ornament, for instance, is owing to its prevailing Christian symbolism; the peculiarity of the Saracenic, equally decided though opposite in its sentiment, is owing to its rigid exclusion of all imitation of natural types, whence its striking artificial character.

The time has perhaps now gone by, at least in Europe, for the development of any particular or national style, and for this reason it is necessary to distinguish the various tastes that have prevailed throughout past ages, and preserve them as distinct expressions; or otherwise, by using indiscriminately all materials, we should lose all expression, and the very essence of ornament, the conveying of a distinct æsthetic expression, be utterly destroyed. For if all objects in a room were of the same shape and details, however beautiful these details might be, the mind would soon be utterly disgusted. This is, however, exactly what must happen on a large scale; if all our decoration is to degenerate into a uniform mixture of all elements, nothing will be beautiful, for nothing will present a new or varied image to the mind.

It is under this impression that we have undertaken to analyse the various ornamental expressions, in this unexampled collection of the world's industry, to place them distinctly before our manufacturers, in order that they may make their own uses of them, towards the cultivation of pure and rational individualities of design, which will not only add to their own material prosperity, but will also largely contribute towards the general elevation of the social standard.



* Called by the Greeks Speira, signifying, literally, a plat or coil, which all the early guilloches are.

† The echinus, commonly called the egg and tongue, or the egg and dart, or sometimes the ovolo; it is derived from the horse-chesnut, called echinus by the Greeks.

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BRADBURY AND EVANS (PRINTERS EXTRAORDINARY TO THE QUEEN), WHITEFRIARS.

THE Editor of the ART-JOURNAL announces his intention (at the commencement of the year 1852) to resume the plan introduced into that work three years ago, and to issue MONTHLY REPORTS OF THE PROGRESS OF ART-MANUFACTURE.

These Reports will be descriptive of the most meritorious objects in course of production, and will be generally Illustrated by Engravings; occasionally, they will be issued in the form of VISITS TO MANUFACTORIES: and they will comprise FOREIGN, as well as BRITISH, productions.

The Engravings will be executed with the nicest care; by the best artists and engravers on wood.

Manufacturers, British and Foreign, are therefore invited to communicate with the Editor of the ART-JOURNAL, in reference to this plan; and to submit, from time to time, for his approval, drawings of such subjects as they desire to be described and represented.

It is certain that by this course we shall work out our purpose of illustrating "the mercantile value of the Fine Arts;" and obtain for the designer and manufacturer that HONOUR which is at once the worthiest incentive to merit, and its surest reward. We shall also afford an additional security against piracy, by establishing the primary right of an inventor; and direct the Public to those sources from which their wants may be best supplied.

The advantages to be derived from *publicity thus obtained* will be sufficiently obvious: the circulation of the ART-JOURNAL now approaches 30,000 monthly—through the best channels of Great Britain, the Colonies, the United States of America, and the several Nations of the Continent. Its character has been maintained; its authority is recognised; and it will, in future, undergo all the improvements that can result from enhanced experience and augmented capital, so as to elevate the work even higher in general estimation, and render it a still more valuable medium of communication between the public, the artist, and the manufacturer.

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# THE ART-JOURNAL:

MONTHLY JOURNAL OF THE ARTS.

**Price Half-a-Crown, Monthly.**

THE position which the ART-JOURNAL has, within the last few years, assumed in the highest rank of illustrated periodical literature, is now so widely known that it would seem superfluous to direct public attention either to its existence or to the mode in which it is at present carried on. But, inasmuch, as there may be some not altogether acquainted with the resources at the command of its conductors for rendering it an elegant and efficient organ of the FINE and the INDUSTRIAL ARTS, a few explanatory remarks may be desirable.

An important character was given to the ART-JOURNAL, in the year 1849, by the publication of a series of prints of the highest order of merit, engraved in the line manner, by the most eminent British Engravers, from the gallery of pictures bequeathed to the nation by the late Robert Vernon, Esq., and known as the "VERNON GALLERY." Each monthly part contains two of these engravings; and among the series of pictures will be found examples of Reynolds, Turner, Callcott, Etty, Hilton, Wilson, Wilkie, Mulready, Landseer, Maclise, Collins, Ward, Roberts, Stanfield, Stothard, Newton, &c., &c., &c.

In addition to the two engravings given monthly from the "VERNON GALLERY," one is also introduced from the works of the most distinguished British Sculptors, among whom may be mentioned the names of Flaxman, Gibson, Wyon, Baily, the two Westmacotts, MacDowell, Foley, Wyatt, Marshall, Theed, &c., &c.

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The success of the ART-JOURNAL, during the years 1849 and 1850, induced the Proprietors to make such arrangements, at the commencement of the present year, as would render the publication still more worthy of the extended prosperity it had enjoyed, and to obtain the co-operation of accomplished writers and eminent artists, while availing themselves of all the advantages which increased means had placed at their command. Thus they have been enabled to introduce:—

Illustrated articles on "Early Costumes," by Professor Carl Heideloff, produced expressly for the ART-JOURNAL, and engraved on Wood.

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A Series of engravings on wood, from the Illustrated Bible of Baron Cotta, drawn by Overbeck, Bendermann, Strahübar, Jager, &c.

A series of papers, with illustrations procured from the proprietors of the "Vies des Peintres," of Paris, entitled the "Great Masters of Art:" a series of illustrated articles, exhibiting the "Domestic Habits of the Early English," by T. Wright, M.A., F.S.A., and F. W. Fairholt, F.S.A.; a series of original designs for furniture after the models of the middle ages, by Carl Heideloff; the continuation of a "Dictionary of Terms in Art," illustrated: the continued series of Dr. Braun's Papers on the Art-Manufacture of the Ancients; and also those of Mr. Robert Hunt, on the "Application of Science to the Fine and Useful Arts," and various matters, interesting and instructive to the artist, the amateur, the manufacturer, and the public.

Arrangements are in progress for engraving examples selected from the ateliers of the sculptors of Germany; of these will be engraved the leading works of Professors Rauch, Wichmann, and Kiss, of Berlin; Professor Reitchel of Dresden; Schwanthaler, &c.

His Grace the Duke of Devonshire, has been pleased to place at the disposal of the Editor, for engraving in the ART-JOURNAL, the whole of his Gallery of Sculpture at Chatsworth, from which drawings are now in progress.

The Editor has also arranged in Germany for a series of drawings—"Episodes in Life"—drawn expressly for the ART-JOURNAL by Moritz Retzsch: these will be engraved on wood, of large size, and in the highest style of Art.

Among the authors whose valuable assistance is given to the ART-JOURNAL, and whose names the Editor is free to mention, are—Dr. Waagen, Mrs. Jameson, Dr. Braun, Dr. Foerster, Professor Heideloff, R. N. Wornum, Mrs. Merrifield, T. Wright, F.S.A., Professor Robert Hunt, Professor Forbes, Professor Gordon, Mrs. S. C. Hall, and F. W. Fairholt, F.S.A.

To the atelier of the ARTIST; to the library of the AMATEUR; to the desk of the STUDENT; to the workshop of the MANUFACTURER; and to the drawing-room table of the ADMIRER of BEAUTIFUL ENGRAVINGS, the ART-JOURNAL is recommended as a "companion and counsellor, at once agreeable and instructive;" as "ably and impartially conducted;" as "stimulating the manufacturer to the production of excellence, and the public to appreciate his improved works;" and as having worked out with "industry, integrity, and ability," its high purpose of "supplying to Artists and Amateurs, accurate and useful information upon all subjects in which they are interested, and to the public the means of justly ascertaining and estimating the progress of Art, both at home and abroad."

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The increased experience of its conductors, and their augmented facilities for intercourse with the Continent, together with a necessary command of Capital for procuring the best aid which Europe can supply to them, in Letters and in Art—will be exerted to the utmost in order to secure the respect and consideration (evidenced by its large circulation) which the Journal has obtained.

It is hoped that those who have become acquainted with that publication, chiefly in consequence of its Reports of the Great Exhibition, will be hereafter classed among its PERMANENT SUBSCRIBERS. The issue of "double numbers" will cease on the 1st of October, it will appear, as heretofore, at the price of half-a-crown monthly.

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THE

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## ART-UNION OF LONDON.—GREAT EXHIBITION OF 1851.

SCULPTORS are requested to notice that the STATUETTES to be submitted in competition for the Premiums of £100 and £50, offered by the ART-UNION of LONDON, are to be sent to the House of the Society, 444, West Strand, on Monday the 24th, or Tuesday the 25th of February next. Particulars may be obtained at the office, as above.

GEORGE GODWIN, LEWIS POCOCK, } Hon. Secretaries.

444, *West Strand, January* 1, 1851.

## BRITISH INSTITUTION, PALL MALL.

### NOTICE TO EXHIBITORS.

ALL PICTURES intended for EXHIBITION and SALE the ensuing season, must be sent to the Gallery, for the inspection of the Committee on Monday the 13th or Tuesday the 14th of January next, and the SCULPTURE on Wednesday the 15th, between the hours of Ten in the Morning and Five in the Afternoon. Portraits, Drawings in Water-colours, and Architectural Drawings are inadmissible; and no Picture or other Work of Art will be received which has already been publicly exhibited.

By Order of the Committee, GEORGE NICOL, Secretary.

SOCIETY OF BRITISH ARTISTS (Incorporated by Royal Charter).—Notice is hereby given, that the School of Art is now OPEN. Admission to the Antique School FREE, and a separate School for Ladies. For further particulars apply at the Gallery, Suffolk Street, Pall Mall East. J. W. ALLEN, Sec.

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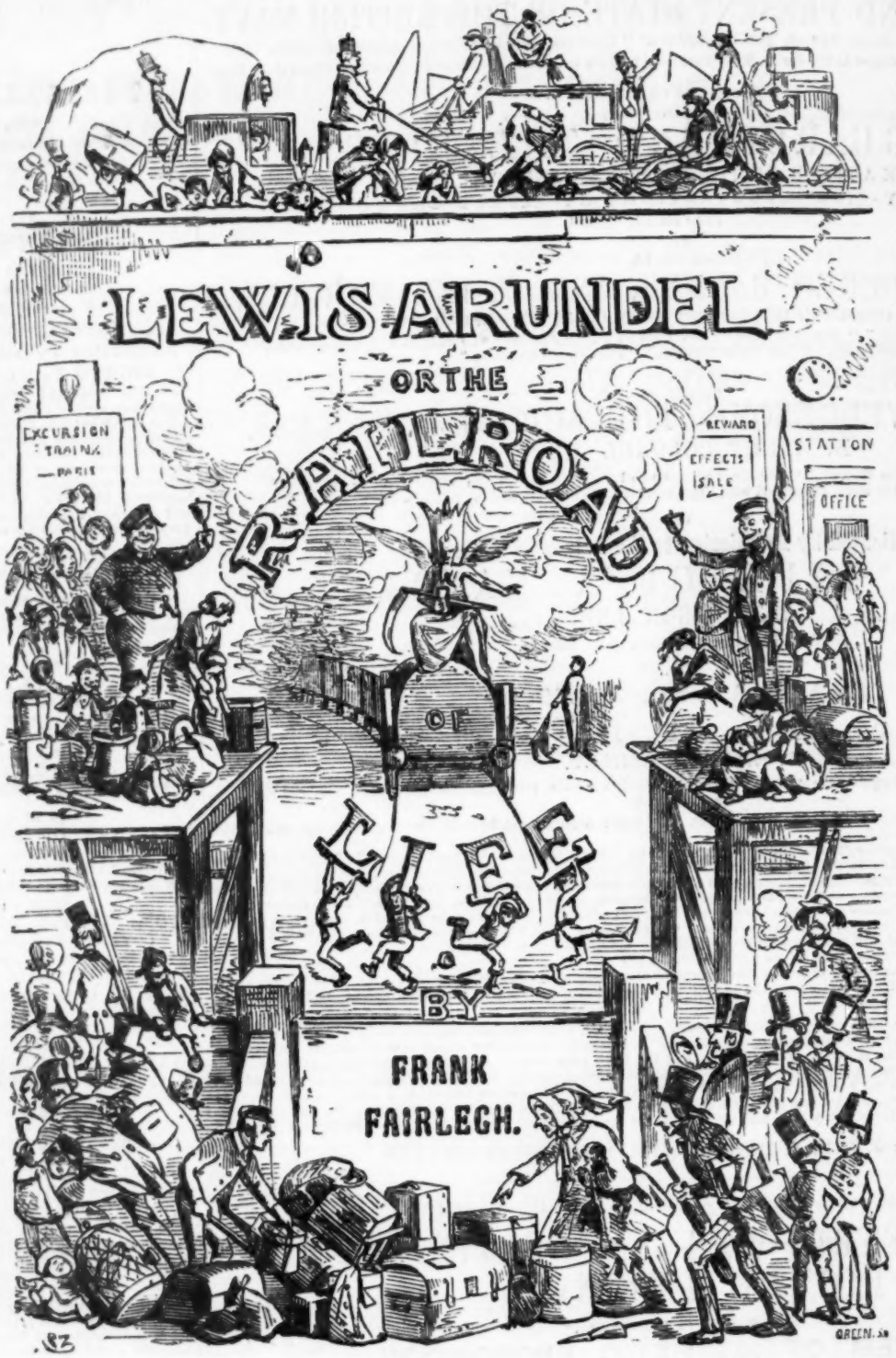
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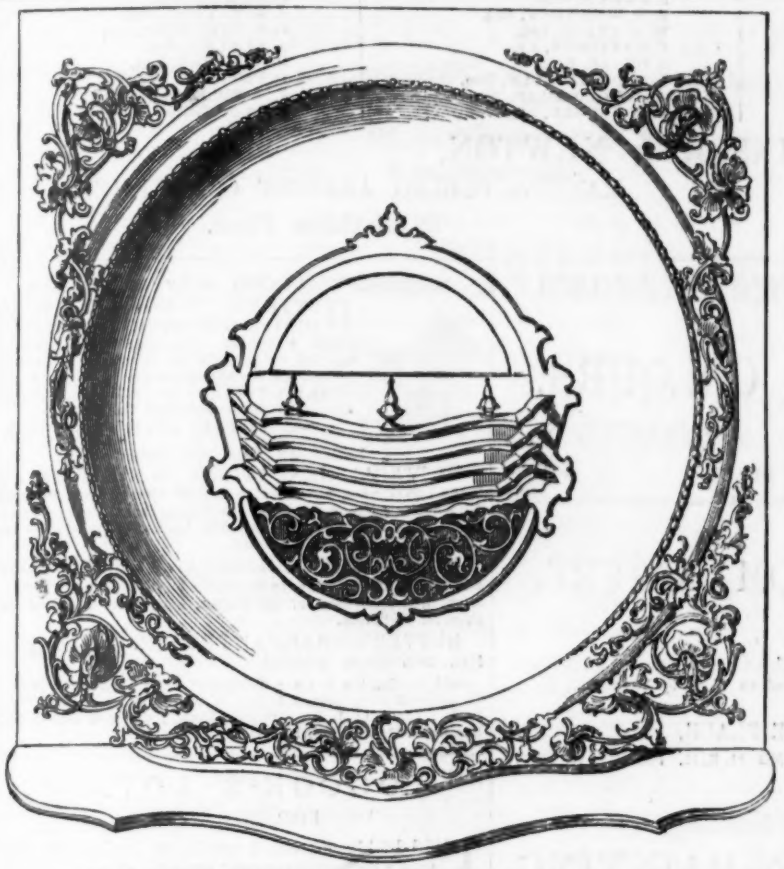
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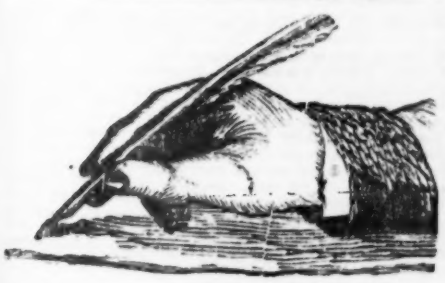
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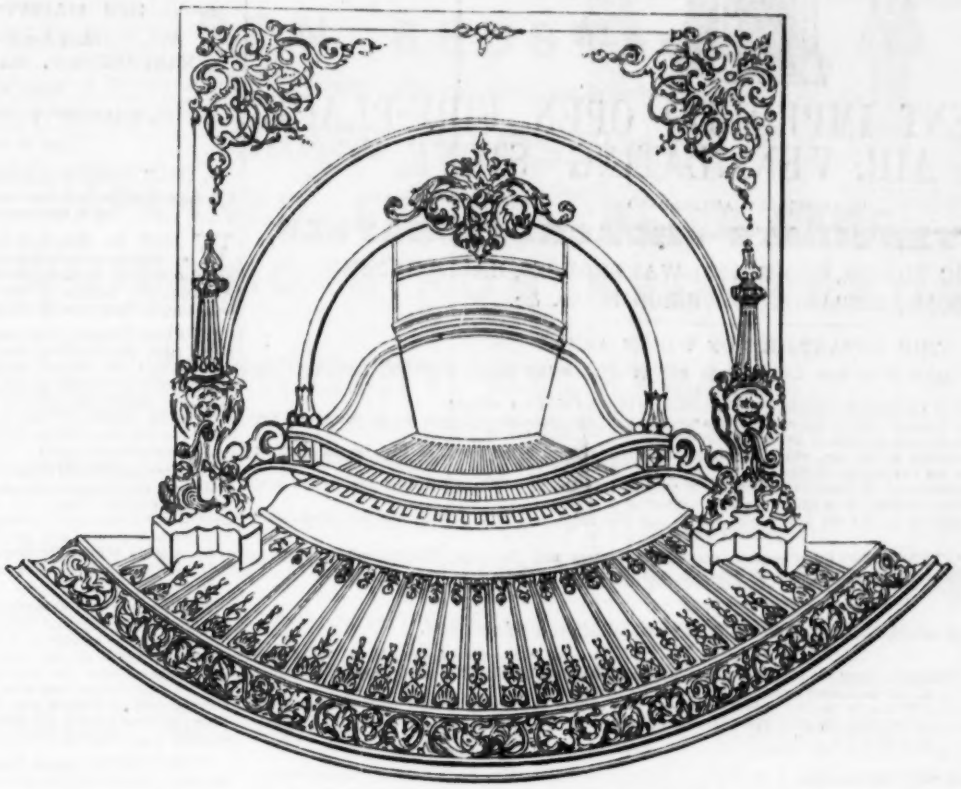
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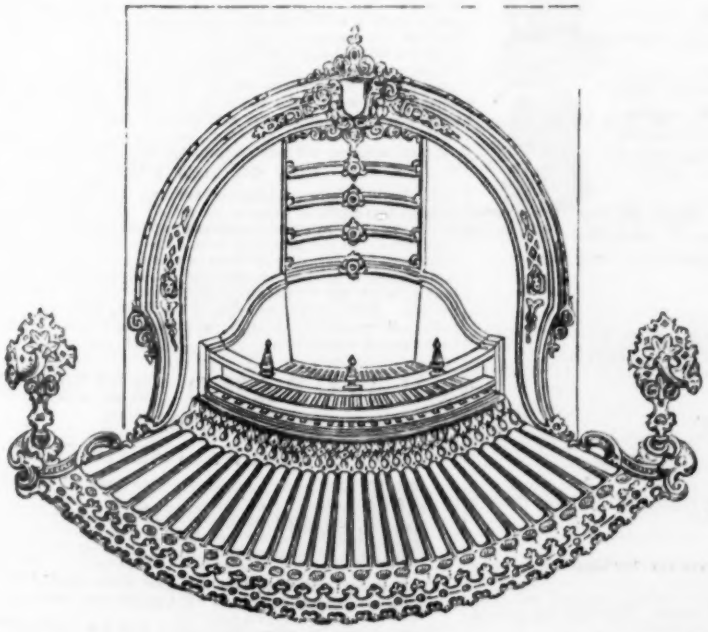
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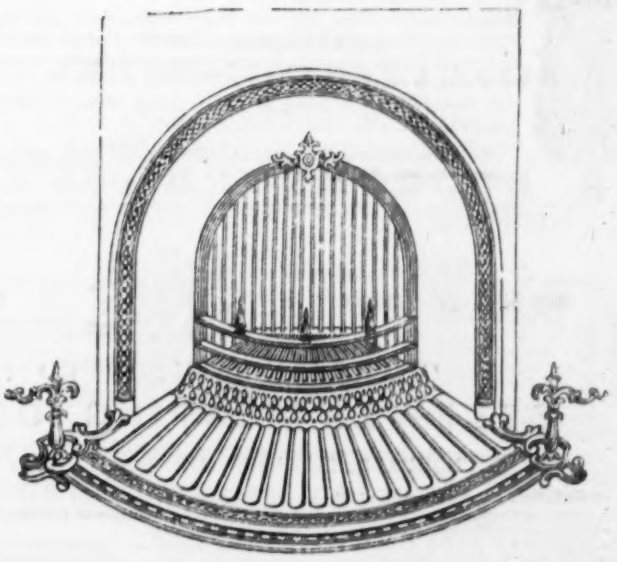
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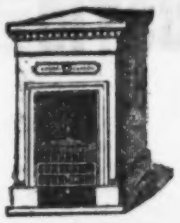




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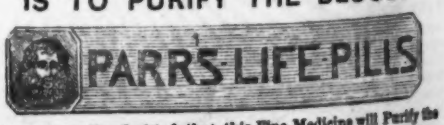
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THE First Number for the year 1851 will appear on the 1st of January, price One Shilling, and will be illustrated with a beautifully coloured plate and a woodcut. It will contain 24 pages of letterpress, bearing upon Floriculture, Fruit, and general Gardening subjects, communicated by some of the best authorities, and will be found indispensable to all classes engaged in Gardening pursuits. It will be conducted, as hitherto, under the superintendence of EDWARD BECK, of Isleworth, to whom it is requested that all suggestions &c., may be addressed.—All Communications for the Editor, Books for Review, &c., should be directed to the care of CHAPMAN and HALL, Publishers, 193, Piccadilly.—Advertisers are requested to communicate direct with the Publishers. The large circulation of the work makes it a very desirable medium for this class, as its readers are principally amateurs and purchasers. To render the work complete within a moderate time, the present Series will terminate at the conclusion of the year 1853. The Volume of the FLORIST AND GARDEN MISCELLANY for 1850 will be ready on January 1st, price 13s. 6d. in boards, and may be had of all respectable Booksellers.

N.B.—Enquirers are recommended to obtain the Number for January, 1851, as it will be found a fair average specimen of the work, as it will regularly appear on the first of each month. The Editor of the *Gardiners' Chronicle*, in alluding to the work, in his leading article, Dec. 7th, terms it "our excellent contemporary."

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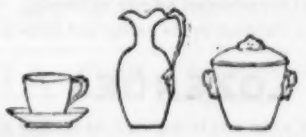
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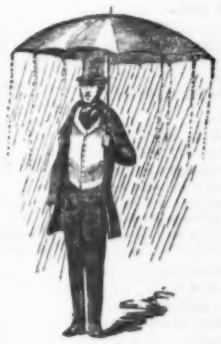
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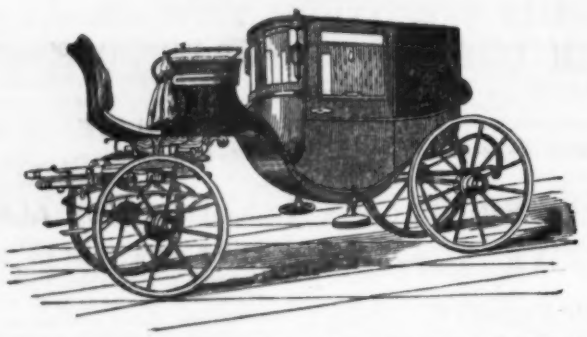
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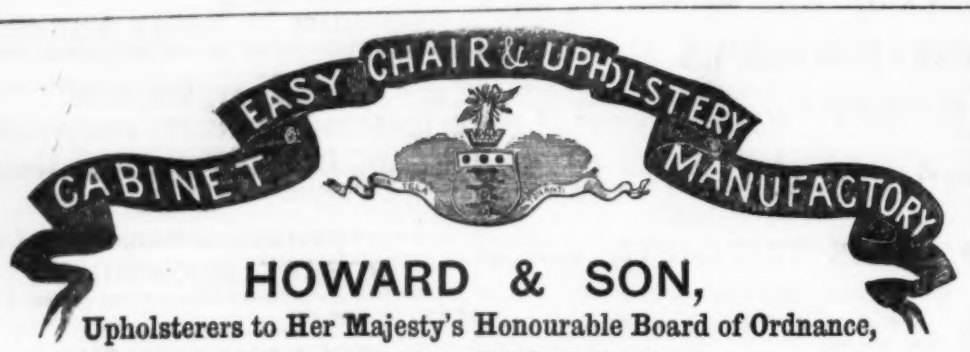
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| 20 | 1 14 4 | 1 11 6 | 56 | 5 4 0 | 4 14 0 |
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| 26 | 2 0 3 | 1 16 2 | 63 | 7 4 0 | 6 9 6 |
| *30 | 2 5 0 | 1 19 9 | 66 | 8 4 0 | 7 10 8 |
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| 1000 | 12 years | 100 0 0 | 157 10 0 | 1257 10 0 |
| 1000 | 7 years | ..... | 157 10 0 | 1157 10 0 |
| 1000 | 1 year | ..... ..... | 22 10 0 | 1022 10 0 |
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London, May 30, 1850.

The conclusions at which we have arrived from that examination are as follows:—

1stly.—That the principle, in both cases, is the establishment of a circulation round the Fire, through heated channels of a current of air derived from some external source by means of an air way through the wall, which, after being warmed, escapes into the apartment.

2ndly.—In Mr. CUNDY'S Specification, the arrangements are stated to consist of masses of Fire Lump, arranged around an open fire-place, so as to be heated by it, and of an external iron casing, which, a space being left between it and the Fire Lump, forms the channel through which the air circulates in the process of warming.

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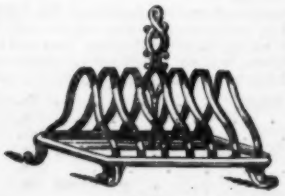
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No. 152. LONDON: FEBRUARY, 1851.

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NOTICE TO EXHIBITORS.

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E. B. HAMEL,
*Tamworth, Dec. 19th, 1850.* Honorary Secretary.

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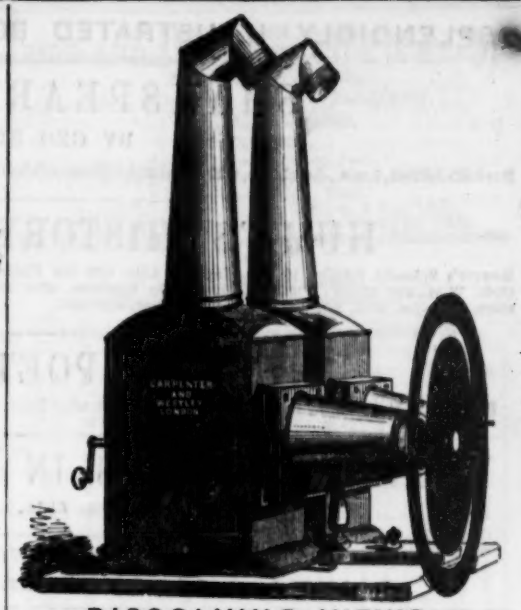
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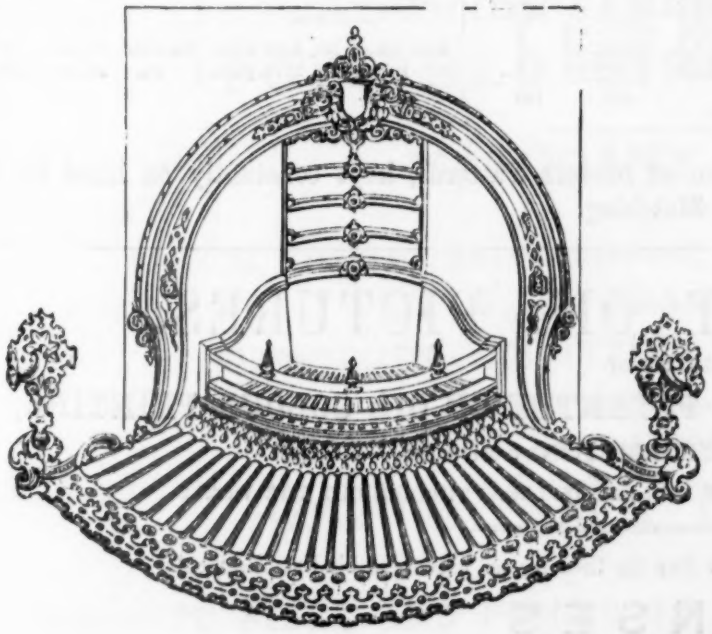
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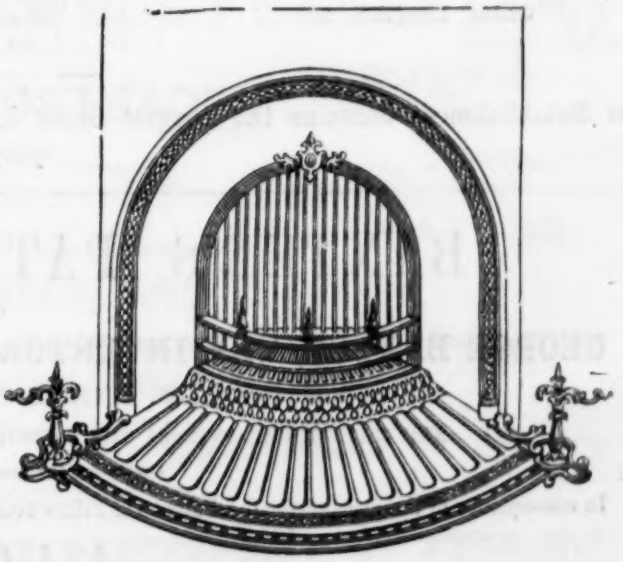
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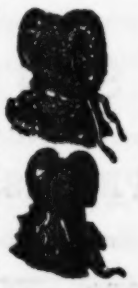
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| Age when Assured. | Sum Assured. | Premiums Paid. Number. | Premiums Paid. Amount. | Bonus Added. | Per centage on Premiums Paid. |
|---|---|---|---|---|---|
| | £ | | £ s. d. | £ s. d. | £ s. d. |
| 15 | 3000 | 6 | 315 0 0 | 164 16 8 | 52 6 6 |
| 25 | 5000 | 7 | 775 16 8 | 347 13 4 | 44 16 3 |
| 35 | 2500 | 6 | 431 17 6 | 183 18 0 | 42 11 8 |
| 45 | 2000 | 6 | 464 0 0 | 172 6 7 | 37 2 10 |

Annual Premium required for the Assurance of £100 for the whole term of life:—

| Age. | Without Profits. | With Profits. | Age. | Without Profits. | With Profits. |
|---|---|---|---|---|---|
| | £ s. d. | £ s. d. | | £ s. d. | £ s. d. |
| 15 | 1 11 0 | 1 15 0 | 40 | 2 18 10 | 3 6 5 |
| 20 | 1 13 10 | 1 19 3 | 50 | 4 0 9 | 4 10 7 |
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|---|---|---|---|
| | £ | £ s. d. | £ s. d. |
| 1806 | 2500 | 79 10 10 Extinguished. | 1222 2 0 |
| 1811 | 1000 | 33 19 2 ditto | 231 17 8 |
| 1818 | 1000 | 34 16 10 ditto | 114 18 10 |

*Examples of Bonuses added to other Policies.*

| Policy No. | Date. | Sum Insured. | Bonuses added. | Total with additions, to be further increased. |
|---|---|---|---|---|
| | | £ | £ s. d. | £ s. d. |
| 521 | 1807 | 900 | 982 12 1 | 1882 12 1 |
| 1174 | 1810 | 1200 | 1160 5 6 | 2360 5 6 |
| 3392 | 1820 | 5000 | 3558 17 8 | 8558 17 8 |

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AT a Meeting held at the House of MR. JUSTICE COLERIDGE, on Monday, the 13th of May, the LORD BISHOP OF LONDON in the Chair, it was resolved,—
That a Subscription be raised to do honour to the Memory of WILLIAM WORDSWORTH, and that a Committee be appointed to carry this object into effect.

The Committee having met at the same place on the 10th of June, A. J. B. HOPE, ESQ., M.P., in the Chair, it was resolved,—
That the objects of the Subscription be
I. To place a whole-length effigy of WORDSWORTH in Westminster Abbey.
II. If possible to erect some monument to his Memory in the neighbourhood of Grasmere, Westmoreland.

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THE Incorporation of the Society affords an opportunity for pressing upon the public the value of its

## PRESENTATIONS,

as securing future benefit to our fellow-beings long after we have mouldered into dust; and as memorials of departed friends. Some of the most interesting details in cases of pedigree have arisen from the records of deceased benefactors.

## ANNUITIES FROM INVESTED CAPITAL.

The late Mrs. Sheppard, of Amport, was the first to found an Annuity of £30, by the transfer of £1000 Consols to the Society; herself naming the first annuitant.

Miss Archer Houblon bequeathed £600 to the Society expressly to found an annuity of £20, to which the testatrix had the first presentation.

Andrew Maclew, Esq., by his bequest of £1500, enabled the Society to establish one annuity as the "Maclew Annuity;" and two of the occupants of the asylum as "Maclew Presentees."

Mr. and Mrs. Dixon, of Stansted, have founded an annuity of £20, so entirely without view to any particular party, that four candidates were taken from the List for consideration.

Colonel Purchas bequeathed the thirteenth of his residuary Estate to this Society, from which £1106 4s. 11d. have already been received.

A Gentleman has just founded a presentation to the Asylum, by the payment of £500; to the memory of his Lady.

These cases are open to imitation. Donations of stock, or money, to establish an annuity—£500, £750, £1000,—will be funded in the names of Trustees; the annuity bearing the founder's name; and the patronage, if he wish it, reserved to him for life.

The repeated privilege of making provision for an aged friend will be felt as precious by many a heart.

## THE ASYLUM.

Each gift of £200 will enable the Building Fund to add rooms for two additional inmates; whilst £500 will convey a presentation. The Incorporation of the Society, by legalising its possession of freehold property, will assist such foundations; as land and houses may be given for the purpose, or charged with an annual payment.

The inmates are provided with every thing but dress; and an inspection of the House will show its comforts. The House is open to Members from 3 till 6 every Wednesday.

## QUEEN'S COLLEGE.

The rapid success of this branch of the Society offers favourable circumstances for Life Presentations; or for the endowment of Exhibitions and Scholarships; the former are fixed at £250.

The benefit of such foundations would be very great, not only as an encouragement to the working of the College, but as a prepared blessing for many an orphan thrown helpless on the world, to struggle into the knowledge requisite to earn her daily bread. This is a peculiarly eligible investment for money, as a presentation is worth twenty-seven guineas yearly.

## HOME FOR DISENGAGED GOVERNESSES.

The Home having been so great an advantage to such numbers of Governesses, the Board feel, that in this case also Presentations to the Home might be secured to donors for that definite purpose. Although it is calculated that the present payment is half what it would cost them to take lodgings in such situations as would invite engagements, there are numbers who cannot pay it; and the recollection of having afforded constant shelter to these homeless children of Our Common Father, would be very cheerful and pleasant in hours of sickness, and in the view of death.

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The GOVERNESSES' INSTITUTION has been established, to raise the character of Governesses as a class, and thus to improve the tone of Female Education; to assist Governesses in making provision for their old age; and to assist in distress and age those Governesses whose exertions for their parents, or families, have prevented such a provision.

To facilitate the operations of the Institution, its proceedings are subdivided into the following branches; and every gift is devoted solely to the object for which it is given.

## TEMPORARY ASSISTANCE

TO GOVERNESSES IN DISTRESS, AFFORDED PRIVATELY AND DELICATELY THROUGH THE LADIES' COMMITTEE.

## ANNUITY FUND.

ELECTIVE ANNUITIES TO AGED GOVERNESSES, SECURED ON INVESTED CAPITAL, AND THUS INDEPENDENT ON THE PROSPERITY OF THE INSTITUTION.

It is necessary that a capital should be raised, from the interest of which Annuities may be given; as to profess to grant Annuities from annual subscriptions,—from a fluctuating income, which any change of public opinion, or accidental circumstances, might destroy,—would be to risk disappointment to the aged annuitants at (perhaps) the most painful and inconvenient time. Many Annuities have been founded by investments in the 3 per cent. Consols; and it is intended to elect at least two Annuitants in each succeeding May and November, should the funds be received. The Candidates, who must be Governesses above Fifty years of age, require to be approved by the Committee.

To carry out this design,—the establishment of permanent Annuities granted from funded capital,—the Committee invite benevolent individuals of large fortune to found Annuities bearing their own name. Fellowships and Scholarships are thus founded for those of the other sex who labour with the mind, and surely we should not be forgetful of those whose minds labour to mould the characters of English wives and mothers.

The Hon. Mrs. Ashley has most kindly opened a Fund to raise all the Society's Annuities to £20; and has already received £800 towards this desirable object. Any Donations which may be kindly given may be addressed "The Hon. Mrs. Ashley, to the care of the Secretary."

## PROVIDENT FUND.

PROVIDENT ANNUITIES PURCHASED BY LADIES IN ANY WAY CONNECTED WITH EDUCATION, UPON GOVERNMENT SECURITY, AGREEABLY TO THE ACT OF PARLIAMENT.

This branch of the Institution has been very successful. Any Lady can have the Tables of Rates and other particulars forwarded to her, on application to the Secretary at the Office; and, if she will consult any gentleman connected with monied details, she will learn, that she cannot otherwise have such terms with such security.

This branch includes a Savings' Bank; each Lady's money standing in her own name, and removable only by her own order.

## A HOME

FOR GOVERNESSES DURING THE INTERVALS BETWEEN THEIR ENGAGEMENTS.

The Home—in Harley Street—is principally self-supporting, the Ladies paying a certain weekly sum for Board and Lodging. The admission is by a Committee of Ladies, on written introductions. The facilities for re-engagements are so great to Ladies from the Country, and the arrangements are so private and comfortable, that the Home is in much request.

## REGISTRATION FREE OF EXPENSE.

Books being provided at the Home, with lists both of vacant Engagements and of disengaged Governesses, the Nobility and Gentry find the benefit of such opportunities for selection; whilst the immense connexion of the Society affords great advantages to the Governess, without the slightest expense.

## A COLLEGE

for Governesses has been established, named, Queen's College, by Royal Permission. A Committee of Education has been formed of Gentlemen of high standing and experience, by whom certificates of qualification are given to Governesses in any branch of instruction without fee. Any Lady, sending in her name, and stating in what subjects she seeks examination, will have an immediate appointment for the purpose. It will now rest with parents to make engagements contingent, if they please, upon the production of certificates. Classes are open in all subjects of instruction.

About 340 Certificates have been issued since the opening of the College; arrangements have been made for the free education of a certain number of pupils, dependent on Governess-relatives; and large evening classes have been established, with free Lectures, for Governesses engaged during the day.

## AN ASYLUM FOR AGED GOVERNESSES,

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## "THE VILLA OF LUCULLUS, AT MISENUM,"

**is now ready, and will be delivered to those who select it, on payment of the Subscription, at the Society's Rooms, 444, West Strand.**
**The Alternative Print of "The Burial of Harold" will be ready about March.**

Subscriptions are also received by any Member of the Council; by the Collectors, Mr. T. Brittain, 38, Robert Street, Hampstead Road; and Mr. R. Simpson, 32, Upper Ebury Street; and by all the Local Secretaries.

## THE SOCIETY'S ALMANACK FOR 1851,

*may be had gratuitously by Members on application at the Office.*

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This Stove-Grate possesses the CHEERFUL OPEN FIRE, and from the NOVELTY OF ITS PRINCIPLE, ECONOMY IN USE, and ELEGANCE OF DESIGN, renders it more suitable than any other where these advantages, combined with purity of atmosphere, are important.—Price £7, £9 10s., £13 10s., and £16, in plain design.

It may be seen in daily use at the University Hall, Gordon-square; the Polytechnic Institution; the Giraffe House of the Zoological Society, Regent's-park; Westminster Chapel; Lloyd's Registry of Shipping, Cornhill; Guy's Hospital; the Bank of Messrs. Alexander & Co., Lombard-street; and at the MANUFACTORY, 5, JERMYN STREET.

These newly-invented STOVE-GRATES have received the most favourable notices of the PUBLIC PRESS, (for which see the Prospectus,) with numerous TESTIMONIALS, which will be forwarded on application, and every information afforded.

**MANUFACTORY AND SHOW-ROOMS, No. 5, JERMYN STREET, REGENT STREET.**

*Report of* DR. ANDREW URE, F.R.S., *Professor of Chemistry, &c.; and* ROBERT HUNT, ESQ., (*Museum of Practical Geology,*) *Professor of Natural Philosophy, &c., upon* PIERCE'S PYRO-PNEUMATIC STOVE-GRATE, *which was laid before the Council of the Society of Arts, at their request, June 4, 1850.*

London, May 30, 1850.

The conclusions at which we have arrived from that examination are as follows:—

1stly.—That the principle, in both cases, is the establishment of a circulation round the Fire, through heated channels of a current of air derived from some external source by means of an air way through the wall, which, after being warmed, escapes into the apartment.

2ndly.—In Mr. CUNDY'S Specification, the arrangements are stated to consist of masses of Fire Lump, arranged around an open fire-place, so as to be heated by it, and of an external iron casing, which, a space being left between it and the Fire Lump, forms the channel through which the air circulates in the process of warming.

In the Stoves A 1, No. 107, and A 2, No. 104, of Cundy's Patent Stoves, there are framings of *Iron Bars and Iron Plates, contiguously joined throughout the entire construction of the Stove,* into which the *separate pieces* of Fire Lump are fastened

In the arrangements as specified, air is *exposed to the action of the iron casing around three sides* of the Stove, which must become *very hot by conduction,* since it is connected with the *Metal forming the Grate, &c.* But in the arrangements, as seen in the Stoves above-named, the air is *not only influenced* by this *external coating of iron,* but also by the *iron framing with which* the Fire Lumps are retained in their places.

The influence of Hot Iron upon air has been frequently proved to be very deteriorating and insalubrious, producing an unnatural dryness of the air and imparting a peculiar and unpleasant odour to it; which Mr. CUNDY, in his specification, seeks to avoid, by providing a chamber in which sweet-scented Herbs may be placed to impart a pleasant odour to the air escaping into the apartment.

In all MR. PIERCE'S Stoves which we have examined, the air circulates entirely *through channels very ingeniously constructed in the mass of the Fire Lump of which these Stoves are completely built;* the air in *no part of its passage coming into contact with Iron,* until the moment of its escape through the perforated top of the outer case, which is merely ornamental.

MR. PIERCE'S arrangements consist essentially, in all the Stoves we have seen, of Masses of Fire Lump, many of them having channels through them cemented together, into which the Grate is adjusted; the cheeks of the Grate itself being Fire Lumps, which can be renewed whenever it is required.

*The Stove is quite independent* of its outer casing, and this is prevented from becoming hot by *the thickness of the imperfect conductor,* which is interposed between it and the Fire.

3rdly.—MR. CUNDY specifies, and he employs in his Stoves above-named *an air-way from without, to support the combustion.*

MR. PIERCE has no such arrangement, the air to support combustion is drawn *from* the apartment, *and the air warmed by circulation through the passages of baked clay flows into it.*

From this examination, we feel ourselves warranted in stating, that MR. PIERCE'S Stove resembles MR. CUNDY'S ONLY IN THE CIRCUMSTANCE, that they both derive their air from an external source;—that *all their details of the arrangement are different;* and that MR. PIERCE, in securing the absence of Iron from all the air ways, has effected an essential improvement, *obviating all the objections to the circulation of air over Hot Iron.*

(Signed) ANDREW URE, M.D., F.R.S., Professor of Chemistry, &c.
ROBERT HUNT, Professor of Natural Philosophy, &c., Geological Institution, Jermyn Street.

# SARL'S ARGENTINE SILVER PLATE.

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| 12 Dessert Spoons | " | 2 0 0 |
| 12 Tea Spoons | " | 1 7 0 |
| 4 Sauce Ladles | " | 0 18 0 |
| 2 Gravy Spoons | " | 0 16 0 |
| 4 Salt Spoons, gilt bowls | " | 0 8 0 |
| Mustard Spoons, do. each | " | 0 2 0 |
| Sugar Tongs | " | 0 5 0 |
| Fish Knives | " | 0 18 0 |
| Butter Knives | " | 0 4 0 |
| Soup Ladles | " | 0 15 0 |
| Sugar Sifter Pierced | " | 0 7 6 |
| 6 Egg Spoons, gilt | " | 0 15 0 |
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THE

# ART-JOURNAL ADVERTISER.

No. 153. LONDON: MARCH, 1851.

BRITISH INSTITUTION, PALL MALL.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five. Admission 1s. Catalogue 1s.
GEORGE NICOL, *Secretary.*

WILL CLOSE IN A FEW DAYS.

THE EXHIBITION OF MODERN BRITISH ART, at the Gallery of the Old Water-Colour Society No. 5, Pall-mall East, is open daily, from Ten in the morning until Dusk.

OPINIONS OF THE PRESS.

"A more pleasing, and, we may truly say, instructive Exhibition, comprising a greater amount of first-class works, from a larger number of the highest names in modern English art, has perhaps never before been opened to inspection in this country."—"This Exhibition consists of 326 works being both oil and water-colour sketches, neatly framed *en suite*, so as to preserve one uniform and pleasing effect."—"The subjects range alike, from the slightest thought, sketched rapidly, to the most elaborate oil-sketches. To many the chief interest will be to see how each, in our day, proceeds in the different stages towards the completion of more ambitious performances."—"No productions of an artist are more interesting than his *sketches* and *first thoughts*; for the real feeling of the art is often more shown in these than in more finished and laboured works."—"The list of exhibitors comprises the names of most of our very ablest painters."—"The number of works by each artist is *limited* to *three*."—"No work is exhibited without the *special permission* of the artist"—"HER MAJESTY has been graciously pleased to sanction this endeavour to provide an exhibition of works of art, at a time of the year when such enjoyments are few, by a contribution from the Royal Collection."

GALLERY, 5, *Pall-mall East.* SAMUEL STEPNEY, Sec.

ROYAL POLYTECHNIC INSTITUTION.—LECTURES on the MUSIC of WALES, by Ellis Roberts, Esq. (Harpist to H.R.H. the Prince of Wales), with Vocal Illustrations by Miss Blanche Younge. R.A. of Music, on Monday, Tuesday, Thursday, and Friday Evenings at Eight, and on Saturday at Three.—THE CELEBRATED JUVENILE HARPISTS (the Lockwood Family) will perform Trios, under the direction of Mr. Frederick Chatterton, daily at Four o'clock.—LECTURE by J. H. Pepper, Esq. on the CHEMISTRY of IGNITION and COMBUSTION, with brilliant Experiments.—LECTURE by Dr. Bachhoffner on VOLTAIC ELECTRICITY, in which will be exhibited ALLMAN'S PATENT ELECTRIC LIGHT.—EXHIBITION of the OXY-HYDROGEN MICROSCOPE.—NEW SERIES of DISSOLVING VIEWS, illustrating some of the ROYAL RESIDENCES of EUROPE.—Admission, 1s.; Schools, Half-price.—Open daily, from Eleven till Five o'clock, and every Evening, (EXCEPT SATURDAY) from Seven till Half-past Ten.

GRAND CHESS TOURNAMENT.

ST GEORGE'S CHESS CLUB, 5, Cavendish-square, in connexion with the ROYAL POLYTECHNIC INSTITUTION.—Parties desirous of joining this Club, to be present at the GRAND CHESS TOURNAMENT in 1851, are requested to lose no time in sending their names, as the few vacancies are being rapidly filled up. Annual Subscription, Three Guineas; which includes admission to all the Public Lectures and Exhibitions. Subscription to Country Members, One Guinea only. No Entrance Fee or Liability.—The Rules and Regulations, with a List of the Members, may be obtained on application to Mr. R. I. LONGBOTTOM, Secretary.

HOLY-LAND,—NEW DIORAMA.—The Painters of the Panorama of the Nile beg to announce the opening of a Grand Moving Diorama of Syria and Palestine at the Gallery of the New Society of Painters in Water-Colours, 53, Pall Mall. It conveys the spectator from Egypt, on the route of the Israelites to Mount Sinai; and through Edom to the Promised Land and the City of Jerusalem. Thence to the shores of the Mediterranean, past Acre, Tyre, Sidon, and Bayrout, to Lebanon, and through Galilee to Samaria. With a minutely explanatory Lecture and appropriate Music.

THE GRAND CLASSIC PANORAMA OF THE NILE, Egyptian Hall, Piccadilly, depicts Egypt, Nubia, and Ethiopia; the Lands of Interest, Wonders, and Magnificence. It presents the grandest Ruins of Antiquity, and the most interesting objects that allure the traveller, displaying not only the scenery of the country, but the Manners and Customs of their Inhabitants.—Daily at 12, 3, and 8 o'clock. Admission, Stalls, 2s.; Pit, 1s. 6d.; Balcony, 1s.

NOW OPEN, TOURISTS' GALLERY, HER MAJESTY'S CONCERT ROOM, Haymarket.—Mr. CHARLES MARSHALL'S GREAT MOVING DIORAMA, illustrating the Grand Routes of a TOUR THROUGH EUROPE, is now exhibiting daily, at Three and Eight o'clock.—Admission, 1s. Reserved Seats and Private Boxes may be secured at Mr. Mitchell's Royal Library, 33, Old Bond-street, and at the Box-office of the Tourists' Gallery.

NEW DIORAMA. Gallery of Illustration, 14, Regent-street, Waterloo-place. The new Moving Diorama illustrating "Our Native Land," or England and the Seasons, accompanied by descriptive detail and appropriate music, is now open daily in the Lower Gallery, forming a separate exhibition from the Overland Mail. Mornings at 2; Evenings at 7. Doors open half-an-hour before each representation. Admission, 1s.; Stalls, 2s. 6d.; Reserved Seats, 3s. The gigantic Diorama of the Overland Mail to India from Southampton to Madras and Calcutta is still exhibited daily as usual at 12, 3, and 8 o'clock. Admission, 1s.; Stalls, 2s. 6d.; Reserved Seats, 3s.

CRAYON DAGUERREOTYPES.—AMERICAN DAGUERREOTYPE INSTITUTION, 433, West Strand (four doors east of Lowther Arcade).

Mr. MAYALL respectfully invites the Public to inspect specimens of this new and splendid discovery, which must be seen to be appreciated.—See Specimens at the door, and at Argyle Place, Regent-street.

The very extensive Collection of Pictures of the late Hon. General John Meade.—By Messrs. CHRISTIE and MANSON, at their Great Room, King-street, St. James's-square, on Thursday, March 6, and two following days, at 1 precisely.

THE very important and extensive Collection of Pictures, formed by the late Hon. General John Meade, many years Consul-General at Madrid; comprising many highly interesting works of the early Italian masters, particularly a beautiful Altar, with the Assumption of the Virgin, and other subjects by P. Perugino; the Virgin and Child, by A. Mantegna; the Adoration of the Magi and Shepherds, by Ghirlandalo; and specimens of Masaccio, Filippo Lippi, P. di Orezzo, &c.; the Crucifixion, by Hemmelink; also some very interesting historical portraits, and capital productions of the following masters, and of others in the Spanish school but little known in this country:—

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| Caracci | Velasquez } | Antolini | Honthorst |
| Titian | Murillo | Tobar | Jansens |
| P. Veronese | Zurberan | Munez | P. Brill |
| Ribera | J. de Juannes | Goza | P. Neefs |
| Mazzola | Coello | Iriarte | Rubens |
| S. Rosa | Espinoza | Careijo | Teniers |
| A. Cano | Pantoya | V. Leal | G. Poussin |
| C. Maratti | Pareda | S. de Sevilla | Brauwer |
| R. Mengs | Valdez | Ribalta | A. More |

Also a few pieces of Majolica and Mosaics. May be viewed three days preceding, and catalogues had.

Ancient and Modern Drawings, by Messrs. CHRISTIE and MANSON, at their Great Rooms, 8, King Street, St. James Square, on Tuesday, March 18th, at 1 o'clock precisely.

A COLLECTION of Ancient and Modern Drawings by Dutch and Flemish Masters in Water Colours, pen and Indian-ink, and a few pictures, the property of a gentleman, received from Holland.

May be viewed two days preceding, and Catalogues had of Messrs. CHRISTIE and MANSON, 8, King Street, St. James'-square.

Pictures, the property of a gentleman in the country, by Messrs. CHRISTIE and MANSON'S, at their Great Room, 8, King Street, St. James' Square, on Thursday, March 20th, at 1 o'clock precisely.

THE Valuable Collection of Pictures, chiefly by Dutch, French, and English Masters, the property of an Amateur, and received from his residence in the country.

Comprising very agreeable works, chiefly of Cabinet size, including those of the following Masters.

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| Domenichino | Berghem | Mounners | Anderson |
| Guercino | Maes | R. Ruysch | Crome |
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| S. Rosa | Ruysdael | Hausmann | Reinagle |
| Velasquez | De Hooghe | Lely | Danby |
| V. Bloemen | Ochterveldt | Greuze | Pyne |
| J. Miel | Waterloo | Loutherbourg | Vickers |

May be viewed two days preceding, and Catalogues had of Messrs. CHRISTIE and MANSON, 8, King Street, St. James'-square.

The Works of Sir Martin Archer Shee, late President of the Royal Academy.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL by AUCTION, at their great Room, on Wednesday, March 26, at 1, precisely, by order of the Executors, the whole of the beautiful WORKS of that distinguished artist, Sir Martin Archer Shee, late President of the Royal Academy; comprising Prospero and Miranda, an admirable composition of gallery size; the Sleeping Girl, and a few other beautiful fancy subjects; a fine head of a Rabbi; a capital whole length Portrait of William IV. when Duke of Clarence; Portraits of Roscoe, Lord Denman, Bishop Bathurst, Lady Kennedy, Lord Sheffield, Sir Anthony Carlisle, Mrs. Stephen Kemble as Cowslip, Mr. Fawcett, the late Marquis of Hastings, and many other interesting finished portraits and sketches; also a Collection of Engravings, including many published works of Sir Martin Shee; books and books of prints; Sir Joshua Reynold's palette, presented to Sir Martin by J. M. W. Turner, Esq., and Sir Joshua's sitter's-chair; also some painting implements, casts, &c. May be viewed two days preceding, and Catalogues had.

Collection of Pictures from Lisbon. By Messrs. CHRISTIE and MANSON, at their Great Room, 8, King-street, St. James's-square, on Friday, March 28th, at 1 o'clock precisely.

A COLLECTION of Italian, Spanish, Flemish, and Dutch Pictures, from the Galleries of the Marquis de Betlas and the Count de Casselleiros, recently received from Lisbon. Comprising the Holy Family, Parmegiano; the Descent from the Cross, by Palma Vecchio; a set of Landscapes in the School of Teniers; and the Works of the following Masters:—

| | | |
|---|---|---|
| A del Sarto | P. Brill | Rembrandt |
| Borgognone | Breughel | Cuyp |
| Caravaggio | V. Bloemen | Kalf |
| Zurberan | Teniers | Miolinaer |
| Roche | Baptiesto | V. Goyen |

May be viewed two days' preceding, and Catalogues had of Messrs. CHRISTIE and MANSON, 8, King-street, St. James's-square.

Capital Pictures of William J. Little, Esq.—By Messrs. CHRISTIE and MANSON, at their Great Room, 8, King-street, St. James's-square, on Saturday, April 12th, at 1 o'clock precisely.

A SMALL Collection of Choice Pictures, by Italian, Dutch, Flemish, and French masters, the property of William J. Little, Esq., of Devonport; comprising St. John in the Wilderness, a grand Gallery work of Ann. Carracci, from Colonel Braddyll's Collection; the Virgin and Child, a very elegant example of C. Cignani; a fine classical landscape, by Gaspar Poussin; the Broken Pitcher, a very clever work of Murillo, in his first manner; Narcissus, an exquisite Cabinet picture, by Romanelli, from the Van Schamp Collection; St. Cecilia, by Rubens; a fine Sea Piece, by Backhuysen, from the Van Schamp Collection; a capital work of Jan Steen; a fine portrait, by Maes; a Fête Champêtre, an elegant work of Lancret; a Head by Greuze, and many other agreeable works, chiefly of Cabinet size.

May be viewed two days' preceding, and Catalogues had at Messrs. CHRISTIE and MANSON'S, 8, King's-street, St. James's-square.

(*N.B. Messrs. Christie and Manson's Sales continued at page 87.*)

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| Date of Policy. | Sum Insured. | Original Premium. | Bonuses added subsequently, to be further increased annually. |
|---|---|---|---|
| | £ | £ s. d. | £ s. d. |
| 1806 | 2500 | 79 10 10 Extinguished. | 1222 2 6 |
| 1811 | 1000 | 33 19 2 ditto | 331 17 8 |
| 1818 | 1000 | 34 16 10 ditto | 114 18 10 |

*Examples of Bonuses added to other Policies.*

| Policy No. | Date. | Sum Insured. | Bonuses added. | Total with additions, to be further increased. |
|---|---|---|---|---|
| | | £ | £ s. d. | £ s. d. |
| 521 | 1807 | 900 | 982 12 1 | 1882 12 1 |
| 1174 | 1810 | 1200 | 1160 5 6 | 2360 5 6 |
| 3392 | 1820 | 5000 | 3556 17 8 | 8556 17 8 |

Prospectuses and full particulars may be obtained upon application to the Agents of the Office in all the principal towns of the United Kingdom; at the City Branch, and at the Head Office, No. 50, Regent-street.

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The Bonus added to Policies from March, 1834, to the 31st of December, 1847, is as follows:—

| Sum Assured. | Time Assured. | Sum added to Policy in 1841. | Sum added to Policy in 1848. | Sum Payable at Death. |
|---|---|---|---|---|
| £ | | £ s. d. | £ s. d. | £ s. d. |
| 5000 | 13 yrs. 10mts | 638 6 8 | 787 10 0 | 6470 16 8 |
| 5000 | 1 year | ..... ..... | 112 10 0 | 5112 10 0 |
| 1000 | 13 years | 100 0 0 | 157 10 0 | 1257 10 0 |
| 1000 | 7 years | ..... | 157 10 0 | 1157 10 0 |
| 1000 | 1 year | ..... | 22 10 0 | 1022 10 0 |
| 500 | 12 years | 50 0 0 | 78 15 0 | 628 15 0 |
| 500 | 4 years | ..... | 45 0 0 | 545 0 0 |
| 500 | 1 year | ..... | 11 5 0 | 511 5 0 |

The Premiums, nevertheless, are on the most moderate scale, and only one-half need be paid for the first five years, when the Insurance is for Life. Every information afforded on application to the Resident Director, No. 8. Waterloo-place, Pall-mall, London.

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The attention of the public is particularly called to the terms of this Company for

LIFE INSURANCES,

And to the distinction which is made between MALE and FEMALE Lives.

Extract from the Table of Premiums for Insuring £100.

| Age next birthday. | A Male. | A Female. | Age next birthday. | A Male. | A Female. |
|---|---|---|---|---|---|
| | Whole Life Premiums. | | | Whole Life Premiums. | |
| | £ s. d. | £ s. d. | | £ s. d. | £ s. d. |
| 10 | 1 7 6 | 1 5 4 | 46 | 3 11 6 | 3 3 2 |
| 13 | 1 9 3 | 1 7 0 | 50 | 4 1 9 | 3 13 3 |
| 16 | 1 11 3 | 1 8 10 | 53 | 4 11 6 | 4 2 6 |
| 20 | 1 14 4 | 1 11 6 | 56 | 5 4 0 | 4 14 0 |
| 23 | 1 17 0 | 1 13 8 | 60 | 6 6 0 | 5 12 6 |
| 26 | 2 0 3 | 1 16 2 | 63 | 7 4 0 | 6 9 6 |
| *30 | 2 5 0 | 1 19 9 | 66 | 8 4 0 | 7 10 8 |
| 33 | 2 8 6 | 2 2 10 | 70 | 10 0 4 | 9 7 6 |
| 36 | 2 13 0 | 2 6 4 | 73 | 11 16 3 | 11 2 6 |
| 40 | 2 19 9 | 2 12 0 | 76 | | 13 1 9 |
| 43 | 3 5 3 | 2 17 2 | 80 | | 15 12 10 |

* *Example.*—A Gentleman whose age does not exceed 30, may insure £1000, payable on his decease, for an annual payment of £22 10s. 0d.; and a Lady of the same age can secure the same sum, for an annual payment of £19 17s. 6d.

Prospectuses with the rates of premium for the intermediate ages, and every information may be had at the Head Office in York, or of any of the Agents.

FIRE INSURANCES

Are also effected by this Company, on the most moderate terms.

Agents are wanted in those Towns where no appointments have been made. Applications to be made to Mr. W. L. Newman, Actuary and Secretary, York; or to Mr. Henry Dinsdale, 13, Wellington-street, Strand, Agent for London.

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The following is a specimen of the Bonuses declared at the first septennial investigation, up to the 2nd July, 1847:—

| Age when Assured. | Sum Assured. | Premiums Paid. Number. | Premiums Paid. Amount. | Bonus Added. | Per centage on Premiums Paid. |
|---|---|---|---|---|---|
| | £ | | £ s. d. | £ s. d. | £ s. d. |
| 15 | 3000 | 6 | 315 0 0 | 164 16 8 | 52 6 6 |
| 25 | 5000 | 7 | 775 16 8 | 347 13 4 | 44 16 3 |
| 35 | 2500 | 6 | 431 17 6 | 183 18 0 | 42 11 8 |
| 45 | 2000 | 6 | 464 0 0 | 172 6 7 | 37 2 10 |

Annual Premium required for the Assurance of £100 for the whole term of life:—

| Age. | Without Profits. | With Profits. | Age. | Without Profits. | With Profits. |
|---|---|---|---|---|---|
| | £ s. d. | £ s. d. | | £ s. d. | £ s. d. |
| 15 | 1 11 0 | 1 15 0 | 40 | 2 18 10 | 3 6 5 |
| 20 | 1 13 10 | 1 19 3 | 50 | 4 0 9 | 4 10 7 |
| 30 | 2 4 0 | 2 10 4 | 60 | 6 1 0 | 6 7 4 |

ROBERT TUCKER, *Secretary.*

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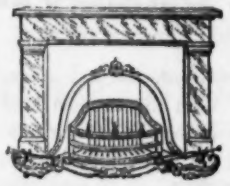
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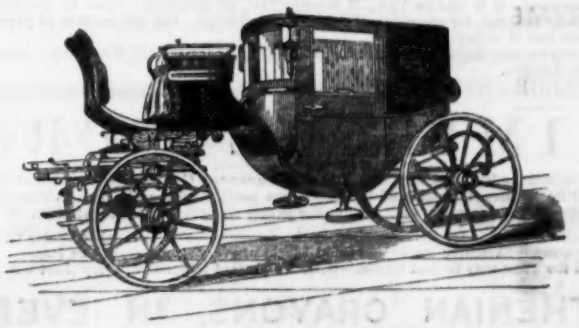
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# THE PATENT LIGHT AND HEAT REFLECTING STOVE GRATE.

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**SOLE MANUFACTURERS & PATENTEES.**

THE great superiority of this Unique Stove over every other, is now so fully proved by the continued and increasing demand for it, that the Manufacturers, in recommending it to the notice of all classes, need only to direct attention to the annexed Extracts from Publications of acknowledged weight and respectability.

### EXTRACTS.

*From the "Patent Journal," of Nov. 23rd.*

"In JOBSON'S GRATE, theory and practical utility are indeed combined. We have been particularly struck with the small quantity of fuel required to warm a room some twenty-six feet long, and still more with the excellent arrangement provided for the *ventilation* of the room when an increase of the fire, and the addition of several persons to the company, rendered a change of the air of the apartment desirable. We also noticed the total *absence* of those *currents of cold air* along the ground, which, in the case of some Stove Grates, placed low, and with *metallic hearths*, we have found to be objectionable."

*From the "Architect," of July 6th.*

"We have been much struck with the peculiarities of this admirable and scientific invention. It effects a considerable saving of fuel, and all the heat and light are so completely thrown into the room as to afford a degree of cheerfulness and warmth which twice the amount of fuel would fail to produce in any ordinary fire-place. The full heat is diffused equally into every corner, and the floor is thus warmed without any draught across the feet. Risk of fire is very much lessened by the facilities afforded for building the Stove in, so as to secure it from the accumulation of soot at the back; and the simple contrivance by which the reflector is moved forwards or backwards at pleasure gives perfect command over the ventilation and heat of the apartments. We must say, that, in all its varieties, this new grate is truly admirable; we cannot speak too highly of the merits of the invention."

*From the "Literary Gazette," of June 1st.*

"So sound are the principles upon which the efficacy of this Stove depends, and so ingenious are the contrivances to adapt those principles to the requirements of room-warming, ay, and of room-cooling (if overheated), that we have no hesitation in describing JOBSON'S as the nearest approach we have yet seen to the perfection of a grate-stove."

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| 14 „ 12 | 1 | 0 | 30 „ 25 | 2 | 9 |
| 16 „ 12 | 1 | 2 | 36 „ 28 | 3 | 6 |
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WITH

## NOTICES OF ITS PHYSICAL GEOGRAPHY,

AND OF THE

## POETRY, TRADITIONS, RELIGION, ARTS, MANNERS, AND LAWS OF THE WELSH.

BY B. B. WOODWARD, B.A.

ILLUSTRATED BY ORIGINAL VIEWS OF REMARKABLE PLACES, ANTIQUITIES, SCENERY, &c.



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Wales has always been familiar to our Home-Tourists; and the antique habits and tastes of its people have attracted the attention even of statesmen; yet little more is generally known of its History than what is found in connexion with the names of Arthur, and Edward the First, and Owen Glendower, in the Histories of England. Besides this, it is sixty years since its History was written for the use of Englishmen; and during this time historical science has made equal advances with all other branches of human knowledge; and the diligent efforts of the most distinguished scholars that have ever adorned the Principality have accumulated a vast store of original materials respecting the story of their native land. The present work has therefore been undertaken, both to supply a great deficiency in our popular Literature, and to make Englishmen in some degree acquainted with the treasures of exciting incident and noble song, of venerable tradition and marvellous legend, with which the annals of Wales abound. As far as our limits allow, the history and romance, law and poetry, religion and manners of the Welsh, will be illustrated in these pages, which embrace the period beginning from the first legendary notices of the Regency, and ending at the complete incorporation of Wales with the Kingdom of England. In order to give a more living interest to our subject, we have prefixed a sketch of the Physical Geography and Geology of the country, and shall append an account of the mines, quarries, &c. &c., which are at present its great natural sources of wealth. The engraved Illustrations have been chosen for the especial purpose of identifying the scenes of the events recorded in this History, and for the exhibition of the prominent features of its scenery, as described in the Introductory Chapter, or of its native industry, which will be treated of at the conclusion; and it is confidently hoped that they will add to the value of the work in all respects. We trust that its claims to regard will be found to rest not less on the carefulness and completeness of its performance, than on the fact of its being the *only* Modern English History of Wales.

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| 143. | Roses, grouped | Ditto. |
| 144. | Basket of Flowers (*horizontal*) | Etruscan. |
| 145. | Group of Flowers (*ditto*) | Ivy Leaves. |

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| | | |
|---|---|---|
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## APPEAL.

IT is written, "The LORD hath ordained, that they which preach the Gospel shall live of the Gospel." This is the truth, which, even were the sanction of divine authority wanting, would commend itself to every man's judgment. For what is more evident, than that they whose long vocation it is to "minister in spiritual things," should be placed in a position far above any anxieties about "worldly things," and so enabled to devote themselves, unharassed by temporal cares, entirely and zealously to the sacred duties of their holy calling!

"And why is it not the case!"—may perhaps be asked. With the causes which prevent such a result with all who "serve at the altar," it is beyond the purpose of this appeal to deal. At the same time we cannot close our eyes to "the state of things" which we see now existing amongst very many of the "ministers of the sanctuary." Much of the distress and suffering, and self-denial endured by many a Clergyman, is doubtless unknown; for none exhibit more patience under privations, than they whose office it is so often "to comfort the broken in heart." But facts that ever and anon come to our knowledge, some of the most heart-rending description, convince us that there is no class of persons who on many accounts are more entitled to our kind consideration; none, whose cry for aid is accompanied with more urgent calls upon our sympathy than those with whose claims it is the peculiar province of this Society to deal.

The *first* object of the "Friend of the Clergy" is, to make some permanent provision for the Widows and Orphan unmarried daughters of Clergymen of the Established Church.

Few persons are aware of the numbers of such persons, who have been left, almost, if not altogether, penniless, by the sudden or premature death of a Clergyman. Scenes of struggle and deprivation must indeed be strange to those who have been accustomed to the quiet and useful life which it is the happiness of the Clergyman's wife and daughters to lead. To find themselves suddenly cast down from the position they so lately held,—driven into the world to seek a livelihood,—forced to associate with those who are much their inferiors—shut out too often from the society to which, by their birthright and education, they are entitled;—who can tell the harrowing anxieties they must endure, aggravated as they are by a remembrance of their former happiness!

For ladies so situated, there is no provision in any Society peculiarly adapted to the necessity of their case. There are several in which with other persons they may struggle for an annuity; and there is one which gives £10 per annum, and demands a yearly renewal of the application and certificate for that gift; but there is no Society, except this, which reviews their sad case in all its melancholy phases, and has for its peculiar object to mitigate and alleviate their sorrow. And surely it may be asserted, that in the whole range of public benevolence, no objects of sympathy can be more deserving of aid, than those whose sad case has been slightly depicted above, and to whom a donation of £10 per annum, gratefully as it is received, is scarcely a boon at all.

The *second* object of this Society, is one which is scarcely less deserving of consideration;—it is, to extend relief by loan or otherwise to Clergymen under circumstances of temporary difficulties.

It is easy to conceive that occasions may arise, in which a Clergyman may be under the necessity of raising a sum of money for an immediate want, and it is also easy to perceive how helpless he is under such circumstances. He knows nothing of business, and has no "convertible securities," (even if he understand the phrase,) on which to raise the required means. He has no one to whom to apply, and if he had, in most cases would be unwilling to make the application. Who can over-estimate the benefit which a loan, or in some cases, a gift, would be to a Clergyman so situated!—or who can conceive the comfort, the security and confidence of secrecy, that would be induced on his mind, by the aid extended to him by this Society! A son might be so put out into the world;—a daughter so fitted out or portioned:—perhaps the widow's heart made to sing for joy, and the blessing of the fatherless and those who were ready to perish, induced to fall like nourishing dew upon the Society and its operations.

The history of our Church unfortunately shows (to our shame be it said) that it is only of late that the claims of the Clergy to just consideration have been properly acknowledged. The man whose faithful instructions and holy life have been the blessing of the district in which he laboured, has often, from the necessities induced by the paltry pittance on which he was compelled to maintain himself and his family, been excluded from the intercourse with society to which by his position he was entitled. And who can tell the thrill of anxiety with which he would look forward to the future! As he advanced in years, and marked the faltering step and the dimmed eye, those tokens of coming dissolution, would not his thoughts often be saddened by the fear, that those who have been the solace and comfort of his declining life, and for whom, from his straitened circumstances, he has been utterly unable to make any provision, will be left to the cold and calculating charity of a district to which he has been so great a Benefactor—not indeed in money, but, what is far better, in the example of a holy life, and the practice of all those virtues which marked him as a faithful disciple of that ever-blessed Redeemer, who came not only to die for our sins, but to "leave us an example that we should follow his steps."

The number of Clergy in England and Wales amounts to more than 16,000. It is believed, that the average income of by far the greater number is not above £100 per annum. Whilst it is with a blush that such a statement is made, is it not at the same time the strongest appeal in behalf of the Society, which seeks in some small degree to remedy the consequences of such a state of things! "*If they have sown unto us spiritual things, is it a great matter that they shall reap our worldly things?*"

## Life Subscription, £10 10s. Annual Subscription, £1 1s.

Contributions gratefully received by the Treasurer; the Bankers; and at the Offices of the Society, 18A, Basinghall Street; where Forms of Recommendation, and every Information may be obtained, between the hours of 10 and 5 daily.

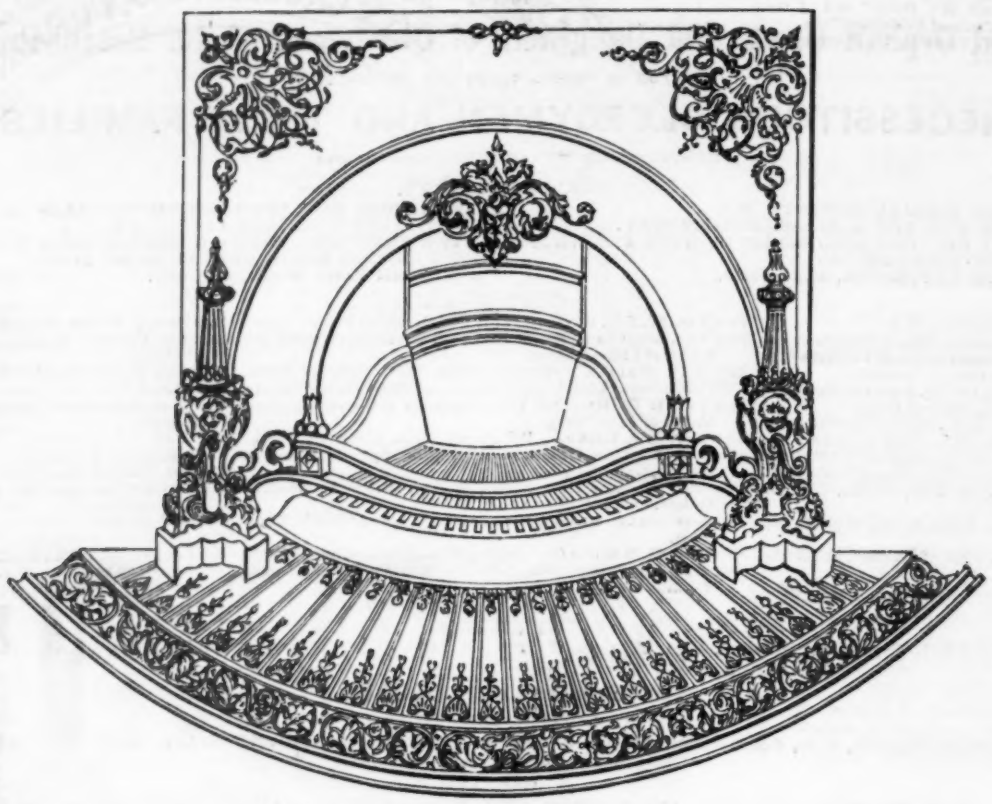
STEPHEN J. ALDRICH, *Secretary.*

COLLECTING BOOKS MAY BE OBTAINED OF THE SECRETARY.

*** Clergymen preaching in aid of the funds, or allowing the use of their Pulpits for such purpose, become Honorary Life Governors, with two votes at all Elections; and, in addition, a number of votes at the Election next after the Sermon, proportionate to the money collected.

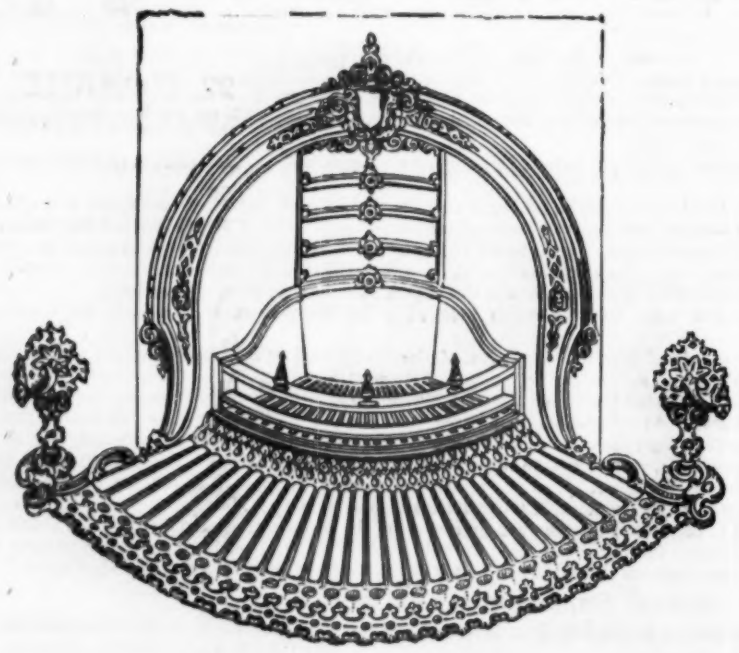
# SYLVESTER'S GRATES, WITH ENCAUSTIC TILE HEARTHS.

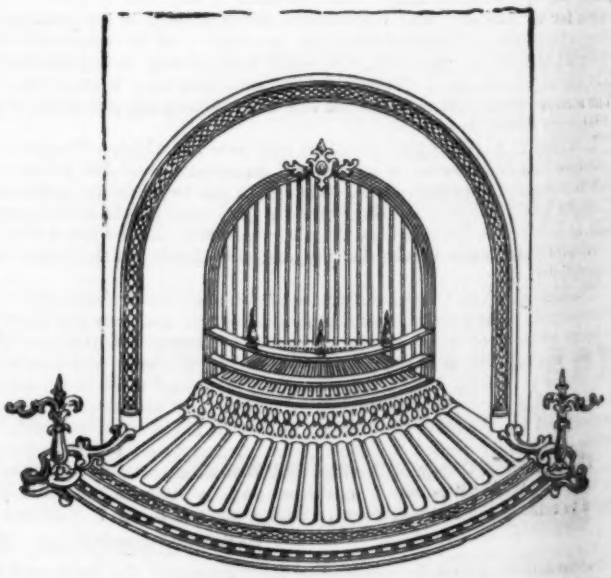
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These Grates are manufactured in all styles, from the most elaborate to the most simple and inexpensive, and are supplied by the principal Ironmongers in the United Kingdom.





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IN returning his thanks to the Nobility and Gentry for the liberal patronage bestowed on him, can assure them that no exertions will be wanting on his part to merit a continuance.

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J. SPARKES HALL informs Ladies and Gentlemen that he has brought his ELASTIC BOOT to the highest state of perfection, and having recently effected several important improvements in that excellent article, which have rendered it the easiest, best fitting and most elegant boot ever offered, he has manufactured for the present season a stock of more than 2000 pairs.—He begs to announce that this assortment comprises double soles, treble soles, and cork soles, all made on an entirely new principle, and warranted to be the most durable as well as the most beautiful workmanship. The shape and form are peculiarly his own, and from the extensive patronage he is honoured with, he believes the only true form that has ever been adopted to secure at once both ease and neatness. Every article is, in respect of material, workmanship, fit, and style, the best; and all workmen and workwomen of this establishment have good wages and regular employment throughout the year. A printed circular, with full particulars of the prices of the following articles, with instructions for taking measure in the readiest manner, will be forwarded with great pleasure free to any part of the kingdom. Elastic boots, elastic clogs, and goloshes for ladies, gentlemen, and children, without straps or fastenings, elastic shoes, elastic ancle bands, elastic beaver soles, and elastic gaiters.—J. SPARKES HALL, Maker to Her Majesty the Queen, and H. R. H. Prince Albert, 308, Regent-street, opposite the Polytechnic Institution.

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THIS highly esteemed emollient Lotion, prepared from a recipe of the eminent physician whose name it bears, has proved most beneficial in restoring the Hair; and when used daily, with the ordinary hair brush, communicates a peculiar softness and brilliancy to the Hair, and is alike favourable to its growth and permanency.

The continued use of this Lotion is generally sufficient for every purpose; but where the Hair, from constitutional harshness, requires the occasional application of something more emollient, the

### MARROW POMADE,

prepared by LEA and PERRINS, will be found to possess all those bland and nutritive qualities so peculiar to preparations of marrow, and which combine to render it the most suitable and agreeable Pomade for Nursery use.

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DR. LOCOCK'S LOTION will be esteemed as most beneficial in counteracting the pernicious effects of salt water; and by its daily use, either alone or in conjunction with the MARROW POMADE, that healthy state of the Hair will be induced, which must be the object of all who study comfort and personal appearance.

N.B.—To obtain the genuine DR. LOCOCK'S LOTION and MARROW POMADE, it is necessary to order those articles PREPARED BY LEA & PERRINS, 6, Vere-street, Oxford-street, London; and sold wholesale by BARCLAY and SONS, SUTTON, EDWARDS, SANGER, ATKINSON, and others; and Retail by Perfumers and Chemists, in bottles at 3s. 6d. each.

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It is universally admitted that this Fine Medicine will Purify the Blood better than any other, and will Conquer any Disease.

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Sold in boxes at 1s. 1½d., 2s. 9d., and family packets at 11s. each, by all respectable Medicine Vendors throughout the world.




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MEMBERSHIP consists in the payment of an Annual Guinea, or of Ten Guineas in one Sum. Subscribers are entitled to vote for Annuities in the proportion of one Vote for each Annual Half-Guinea, not in arrear, and for each Donation of Five Guineas. Subscriptions are due on the first of January, and can always be remitted by Post Office Order, or by a Cheque crossed "Sir S. Scott & Co."

THE Incorporation of the Society affords an opportunity for pressing upon the public the value of its

## PRESENTATIONS,

as securing future benefit to our fellow-beings long after we have mouldered into dust; and as memorials of departed friends. Some of the most interesting details in cases of pedigree have arisen from the records of deceased benefactors.

## ANNUITIES FROM INVESTED CAPITAL.

The late Mrs. Sheppard, of Amport, was the first to found an Annuity of £30, by the transfer of £1000 Consols to the Society; herself naming the first annuitant.

Miss Archer Houblon bequeathed £600 to the Society expressly to found an annuity of £20, to which the testatrix had the first presentation.

Andrew Maclew, Esq., by his bequest of £1500, enabled the Society to establish one annuity as the "Maclew Annuity;" and two of the occupants of the asylum as "Maclew Presentees."

Mr. and Mrs. Dixon, of Stanstead, have founded an annuity of £20, so entirely without view to any particular party, that four candidates were taken from the List for consideration.

Colonel Purchas bequeathed the thirteenth of his residuary Estate to this Society, from which £1166 4s. 11d. have already been received.

A Gentleman has just founded a presentation to the Asylum, by the payment of £500; to the memory of his Lady.

These cases are open to imitation. Donations of stock, or money, to establish an annuity—£500, £750, £1000,—will be funded in the names of Trustees; the annuity bearing the founder's name; and the patronage, if he wish it, reserved to him for life.

The repeated privilege of making provision for an aged friend will be felt as precious by many a heart.

## THE ASYLUM.

Each gift of £200 will enable the Building Fund to add rooms for two additional inmates; whilst £500 will convey a presentation. The Incorporation of the Society, by legalising its possession of freehold property, will assist such foundations; as land and houses may be given for the purpose, or charged with an annual payment.

The inmates are provided with every thing but dress; and an inspection of the House will show its comforts. The House is open to Members from 3 till 6 every Wednesday.

## QUEEN'S COLLEGE.

The rapid success of this branch of the Society offers favourable circumstances for Life Presentations; or for the endowment of Exhibitions and Scholarships; the former are fixed at £250.

The benefit of such foundations would be very great, not only as an encouragement to the working of the College, but as a prepared blessing for many an orphan thrown helpless on the world, to struggle into the knowledge requisite to earn her daily bread. This is a peculiarly eligible investment for money, as a presentation is worth twenty-seven guineas yearly.

## HOME FOR DISENGAGED GOVERNESSES.

The Home having been so great an advantage to such numbers of Governesses, the Board feel, that in this case also Presentations to the Home might be secured to donors for that definite purpose. Although it is calculated that the present payment is half what it would cost them to take lodgings in such situations as would invite engagements, there are numbers who cannot pay it; and the recollection of having afforded constant shelter to these homeless children of Our Common Father, would be very cheerful and pleasant in hours of sickness, and in the view of death.

The GOVERNESSES' INSTITUTION has been established, to raise the character of Governesses as a class, and thus to improve the tone of Female Education; to assist Governesses in making provision for their old age; and to assist in distress and age those Governesses whose exertions for their parents, or families, have prevented such a provision.

To facilitate the operations of the Institution, its proceedings are subdivided into the following branches; and every gift is devoted solely to the object for which it is given.

## TEMPORARY ASSISTANCE

TO GOVERNESSES IN DISTRESS, AFFORDED PRIVATELY AND DELICATELY THROUGH THE LADIES' COMMITTEE.

## ANNUITY FUND.

ELECTIVE ANNUITIES TO AGED GOVERNESSES, SECURED ON INVESTED CAPITAL, AND THUS INDEPENDENT ON THE PROSPERITY OF THE INSTITUTION.

It is necessary that a capital should be raised, from the interest of which Annuities may be given; as to profess to grant Annuities from annual subscriptions,—from a fluctuating income, which any change of public opinion, or accidental circumstances, might destroy,—would be to risk disappointment to the aged annuitants at (perhaps) the most painful and inconvenient time. Many Annuities have been founded by investments in the 3 per cent. Consols; and it is intended to elect at least two Annuitants in each succeeding May and November, should the funds be received. The Candidates, who must be Governesses above Fifty years of age, require to be approved by the Committee.

To carry out this design,—the establishment of permanent Annuities granted from funded capital,—the Committee invite benevolent individuals of large fortune to found Annuities bearing their own name. Fellowships and Scholarships are thus founded for those of the other sex who labour with the mind, and surely we should not be forgetful of those whose minds labour to mould the characters of English wives and mothers.

The Hon. Mrs. Ashley has most kindly opened a Fund to raise all the Society's Annuities to £20; and has already received £800 towards this desirable object. Any Donations which may be kindly given may be addressed, "The Hon. Mrs. Ashley, to the care of the Secretary."

## PROVIDENT FUND.

PROVIDENT ANNUITIES PURCHASED BY LADIES IN ANY WAY CONNECTED WITH EDUCATION, UPON GOVERNMENT SECURITY, AGREEABLY TO THE ACT OF PARLIAMENT.

This branch of the Institution has been very successful. Any Lady can have the Tables of Rates and other particulars forwarded to her, on application to the Secretary at the Office; and, if she will consult any gentleman connected with monied details, she will learn, that she cannot otherwise have such terms with such security.

This branch includes a Savings' Bank; each Lady's money standing in her own name, and removable only by her own order.

## A HOME

FOR GOVERNESSES DURING THE INTERVALS BETWEEN THEIR ENGAGEMENTS.

The Home—in Harley Street—is principally self-supporting, the Ladies paying a certain weekly sum for Board and Lodging. The admission is by a Committee of Ladies, on written introductions. The facilities for re-engagements are so great to Ladies from the Country, and the arrangements are so private and comfortable, that the Home is in much request.

## REGISTRATION FREE OF EXPENSE.

Books being provided at the Home, with lists both of vacant Engagements and of disengaged Governesses, the Nobility and Gentry find the benefit of such opportunities for selection; whilst the immense connexion of the Society affords great advantage to the Governess, without the slightest expense.

## A COLLEGE

for Governesses has been established, named, Queen's College, by Royal Permission. A Committee of Education has been formed of Gentlemen of high standing and experience, by whom certificates of qualification are given to Governesses in any branch of instruction without fee. Any Lady, sending in her name, and stating in what subjects she seeks examination, will have an immediate appointment for the purpose. It will now rest with parents to make engagements contingent, if they please, upon the production of certificates. Classes are open in all subjects of instruction.

About 340 Certificates have been issued since the opening of the College; arrangements have been made for the free education of a certain number of pupils, dependent on Governess-relatives; and large evening classes have been established, with free Lectures, for Governesses engaged during the day.

## AN ASYLUM FOR AGED GOVERNESSES,

Built for Eighteen, but capable of enlargement to any extent. Additional apartments for two are estimated at £200; Endowments for each, £500, or £15 per annum, legally and permanently secured. Age for admission, Sixty: Election, as for Annuitants. The inmates are wholly maintained.

**H.R.H. The Duke of Cambridge will preside at the Anniversary Dinner at the London Tavern, on Wednesday, 14th May, 1851.**

*Messrs. Christie and Manson's Sales, continued from the First Page.*

The Cabinet of Beautiful Pictures by the Dutch Masters, of the late William Theobald, Esq.

MESSRS. CHRISTIE and MANSON respectfully give notice that this celebrated collection of Pictures of the highest class will be sold by order of the Executors after Easter. Further notice will be given.

The very important collection of Pictures of Robert Hutchison, Esq.

MESSRS. CHRISTIE and MANSON respectfully give notice, that they will SELL the first portion on Friday, April 4, and following day, and the second portion in the month of June, the very valuable and extensive COLLECTION of PICTURES, formed with good taste, during a series of years, by Robert Hutchison, Esq., of Glasgow. The first portion will comprise the Holy Family, by G. Romano; the Holy Family, a grand design by A. del Sarto; Christ Blessing Little Children, by N. Poussin; a very curious Altar Piece, by Hemmelinck; the Sick Lady, and Martha and Mary, capital works of J. Steen; the Reposo, a beautiful pasticcio, by Teniers; beautiful Landscapes, by S. Rosa, Claude, K. du Jardin, Both, A. Vandervelde, Ruysdael, Wynants Asselyn, two Sea Pieces by Backhuysen; a Sea-port, by Vernet; a grand Landscape, by Hackaert and Pynaker; the Manège, and a River Scene, by Cuyp; two beautiful works of Lingelbach; Flower Pieces, by Van Huysum and Van Oss; a splendid work of Moriand; Portrait of Dr. Johnson when young, by Gainsboro'; and many other capital works of the different great schools. May be viewed two days preceding, and catalogues had.

The magnificent Contents of the Mansion of the Earl of Pembroke, No. 7, Carlton House-terrace.

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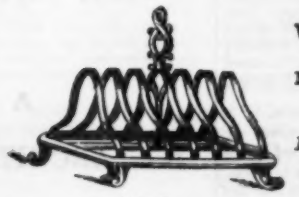
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# THE ACTS AND MONUMENTS OF THE CHURCH.

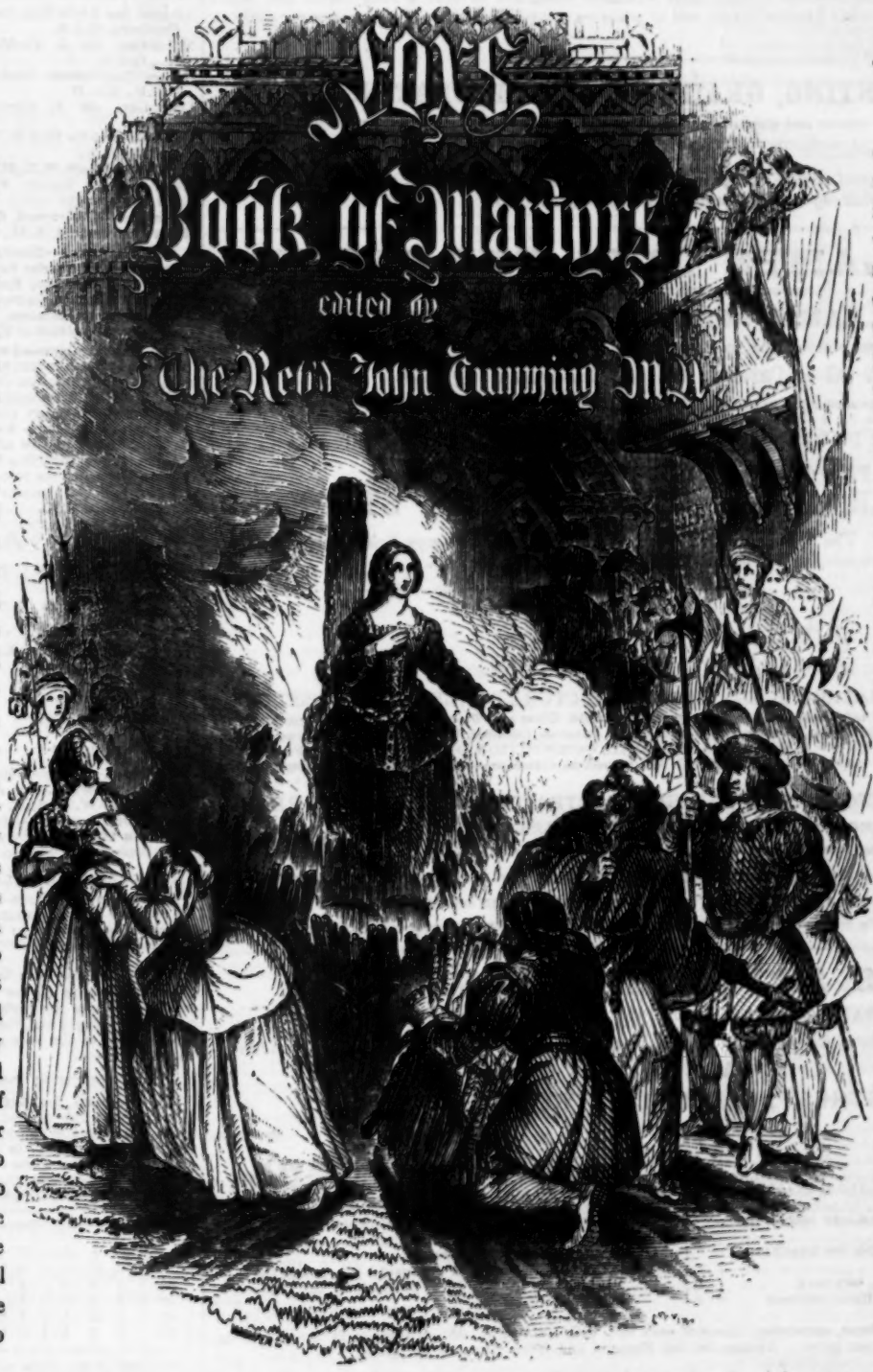
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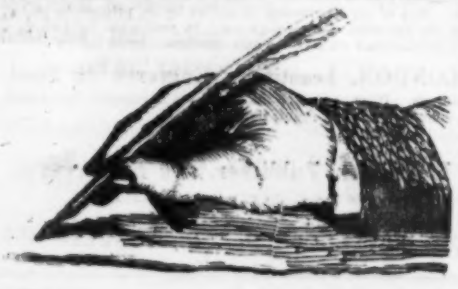
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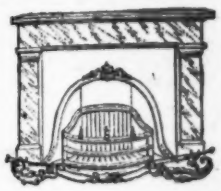
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|---|---|---|---|
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| 1811 | 1000 | 33 19 2 ditto | 231 17 8 |
| 1818 | 1000 | 34 16 10 ditto | 114 18 10 |

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## APPEAL.

IT is written, "The LORD hath ordained, that they which preach the Gospel shall live of the Gospel." This is the truth, which, even were the sanction of divine authority wanting, would commend itself to every man's judgment. For what is more evident, than that they whose long vocation it is to "minister in spiritual things," should be placed in a position far above any anxieties about "worldly things," and so enabled to devote themselves, unharassed by temporal cares, entirely and zealously to the sacred duties of their holy calling?

"And why is it not the case?"—may perhaps be asked. With the causes which prevent such a result with all who "serve at the altar," it is beyond the purpose of this appeal to deal. At the same time we cannot close our eyes to "the state of things" which we see now existing amongst very many of the "ministers of the sanctuary." Much of the distress and suffering, and self-denial endured by many a Clergyman, is doubtless unknown; for none exhibit more patience under privation, than they whose office it is so often "to comfort the broken in heart." But facts that ever and anon come to our knowledge, some of the most heart-rending description, convince us that there is no class of persons who on many accounts are more entitled to our kind consideration; none, whose cry for aid is accompanied with more urgent calls upon our sympathy than those with whose claims it is the peculiar province of this Society to deal.

The *first* object of the "Friend of the Clergy" is, to make some permanent provision for the Widows and Orphan unmarried daughters of Clergymen of the Established Church.

Few persons are aware of the numbers of such persons, who have been left, almost, if not altogether, penniless, by the sudden or premature death of a Clergyman. Scenes of struggle and deprivation must indeed be strange to those who have been accustomed to the quiet and useful life which it is the happiness of the Clergyman's wife and daughters to lead. To find themselves suddenly cast down from the position they so lately held,—driven into the world to seek a livelihood,—forced to associate with those who are much their inferiors—shut out too often from the society to which, by their birthright and education, they are entitled;—who can tell the harrowing anxieties they must endure, aggravated as they are by a remembrance of their former happiness!

For ladies so situated, there is no provision in any Society peculiarly adapted to the necessity of their case. There are several in which with other persons they may struggle for an annuity; and there is one which gives £10 per annum, and demands a yearly renewal of the application and certificate for that gift; but there is no Society, except this, which reviews their sad case in all its melancholy phases, and has for its peculiar object to mitigate and alleviate their sorrow. And surely it may be asserted, that in the whole range of public benevolence, no objects of sympathy can be more deserving of aid, than those whose sad case has been slightly depicted above, and to whom a donation of £10 per annum, gratefully as it is received, is scarcely a boon at all.

The *second* object of this Society, is one which is scarcely less deserving of consideration;—it is, to extend relief by loan or otherwise to Clergymen under circumstances of temporary difficulties.

It is easy to conceive that occasions may arise, in which a Clergyman may be under the necessity of raising a sum of money for an immediate want, and it is also easy to perceive how helpless he is under such circumstances. He knows nothing of business, and has no "convertible securities," (even if he understand the phrase,) on which to raise the required means. He has no one to whom to apply, and if he had, in most cases would be unwilling to make the application. Who can over-estimate the benefit which a loan, or in some cases, a gift, would be to a Clergyman so situated!—or who can conceive the comfort, the security and confidence of secrecy, that would be induced on his mind, by the aid extended to him by this Society! A son might be so put out into the world;—a daughter so fitted out or portioned;—perhaps the widow's heart made to sing for joy, and the blessing of the fatherless and those who were ready to perish, induced to fall like nourishing dew upon the Society and its operations.

The history of our Church unfortunately shows (to our shame be it said) that it is only of late that the claims of the Clergy to just consideration have been properly acknowledged. The man whose faithful instructions and holy life have been the blessing of the district in which he laboured, has often, from the necessities induced by the paltry pittance on which he was compelled to maintain himself and his family, been excluded from the intercourse with society to which by his position he was entitled. And who can tell the thrill of anxiety with which he would look forward to the future! As he advanced in years, and marked the faltering step and the dimmed eye, those tokens of coming dissolution, would not his thoughts often be saddened by the fear, that those who have been the solace and comfort of his declining life, and for whom, from his straitened circumstances, he has been utterly unable to make any provision, will be left to the cold and calculating charity of a district to which he has been so great a Benefactor—not indeed in money, but, what is far better, in the example of a holy life, and the practice of all those virtues which marked him as a faithful disciple of that ever-blessed Redeemer, who came not only to die for our sins, but to "leave us an example that we should follow his steps."

The number of Clergy in England and Wales amounts to more than 16,000. It is believed, that the average income of by far the greater number is not above £100 per annum. Whilst it is with a blush that such a statement is made, is it not at the same time the strongest appeal in behalf of the Society, which seeks in some small degree to remedy the consequences of such a state of things? "*If they have sown unto us spiritual things, is it a great matter that they shall reap our worldly things?*"

### Life Subscription, £10 10s. Annual Subscription, £1 1s.

Contributions gratefully received by the Treasurer; the Bankers; and at the Offices of the Society, 18A, Basinghall Street; where Forms of Recommendation, and every Information may be obtained, between the hours of 10 and 5 daily.

STEPHEN J. ALDRICH, *Secretary.*

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THE Incorporation of the Society affords an opportunity for pressing upon the public the value of its

## PRESENTATIONS,

as securing future benefit to our fellow-beings long after we have mouldered into dust; and as memorials of departed friends. Some of the most interesting details in cases of pedigree have arisen from the records of deceased benefactors.

## ANNUITIES FROM INVESTED CAPITAL.

The late Mrs. Sheppard, of Anport, was the first to found an Annuity of £30, by the transfer of £1000 Consols to the Society; herself naming the first annuitant.

Miss Archer Houblon bequeathed £600 to the Society expressly to found an annuity of £20, to which the testatrix had the first presentation.

Andrew Maclew, Esq., by his bequest of £1500, enabled the Society to establish one annuity as the "Maclew Annuity;" and two of the occupants of the asylum as "Maclew Presentees."

Mr. and Mrs. Dixon, of Stansted, have founded an annuity of £20, so entirely without view to any particular party, that four candidates were taken from the List for consideration.

Colonel Purchas bequeathed the thirteenth of his residuary Estate to this Society, from which £1166 4s. 11d. have already been received.

A Gentleman has just founded a presentation to the Asylum, by the payment of £500; to the memory of his Lady.

The late Rev. Dr. Thackeray founded an Annuity by the bequest of £750 Consols.

These cases are open to imitation. Donations of stock, or money, to establish an annuity—£500, £750, £1000,—will be funded in the names of Trustees; the annuity bearing the founder's name; and the patronage, if he wish it, reserved to him for life.

The repeated privilege of making provision for an aged friend will be felt as precious by many a heart.

## THE ASYLUM.

Each gift of £200 will enable the Building Fund to add rooms for two additional inmates; whilst £500 will convey a presentation. The Incorporation of the Society, by legalising its possession of freehold property, will assist such foundations; as land and houses may be given for the purpose, or charged with an annual payment.

The inmates are provided with everything but dress; and an inspection of the House will show its comforts. The House is open to Members from 3 till 6 every Wednesday.

## QUEEN'S COLLEGE.

The rapid success of this branch of the Society offers favourable circumstances for Life Presentations; or for the endowment of Exhibitions and Scholarships; the former are fixed at £250.

The benefit of such foundations would be very great, not only as an encouragement to the working of the College, but as a prepared blessing for many an orphan thrown helpless on the world, to struggle into the knowledge requisite to earn her daily bread. This is a peculiarly eligible investment for money, as a presentation is worth twenty-seven guineas yearly.

## HOME FOR DISENGAGED GOVERNESSES.

The Home having been so great an advantage to such numbers of Governesses, the Board feel, that in this case also Presentations to the Home might be secured to donors for that definite purpose. Although it is calculated that the present payment is half what it would cost them to take lodgings in such situations as would invite engagements, there are numbers who cannot pay it; and the recollection of having afforded constant shelter to these homeless children of Our Common Father, would be very cheerful and pleasant in hours of sickness, and in the view of death.

---

The GOVERNESSES' INSTITUTION has been established, to raise the character of Governesses as a class, and thus to improve the tone of Female Education; to assist Governesses in making provision for their old age; and to assist in distress and age those Governesses whose exertions for their parents, or families, have prevented such a provision.

To facilitate the operations of the Institution, its proceedings are subdivided into the following branches; and every gift is devoted solely to the object for which it is given.

## TEMPORARY ASSISTANCE

TO GOVERNESSES IN DISTRESS, AFFORDED PRIVATELY AND DELICATELY THROUGH THE LADIES' COMMITTEE.

## ANNUITY FUND.

ELECTIVE ANNUITIES TO AGED GOVERNESSES, SECURED ON INVESTED CAPITAL, AND THUS INDEPENDENT ON THE PROSPERITY OF THE INSTITUTION.

It is necessary that a capital should be raised, from the interest of which Annuities may be given; as to profess to grant Annuities from annual subscriptions,—from a fluctuating income, which any change of public opinion, or accidental circumstances, might destroy,—would be to risk disappointment to the aged annuitants at (perhaps) the most painful and inconvenient time. Many Annuities have been founded by investments in the 3 per cent. Consols; and it is intended to elect at least two Annuitants in each succeeding May and November, should the funds be received. The Candidates, who must be Governesses above Fifty years of age, require to be approved by the Committee.

To carry out this design,—the establishment of permanent Annuities granted from funded capital,—the Committee invite benevolent individuals of large fortune to found Annuities bearing their own name. Fellowships and Scholarships are thus founded for those of the other sex who labour with the mind, and surely we should not be forgetful of those whose minds labour to mould the characters of English wives and mothers.

The Hon. Mrs. Ashley has most kindly opened a Fund to raise all the Society's Annuities to £20; and has already received £800 towards this desirable object. Any Donations which may be kindly given may be addressed, "The Hon. Mrs. Ashley, to the care of the Secretary."

## PROVIDENT FUND.

PROVIDENT ANNUITIES PURCHASED BY LADIES IN ANY WAY CONNECTED WITH EDUCATION, UPON GOVERNMENT SECURITY, AGREEABLY TO THE ACT OF PARLIAMENT.

This branch of the Institution has been very successful. Any Lady can have the Tables of Rates and other particulars forwarded to her, on application to the Secretary at the Office; and, if she will consult any gentleman connected with monied details, she will learn, that she cannot otherwise have such terms with such security.

This branch includes a Savings' Bank; each Lady's money standing in her own name, and removable only by her own order.

## A HOME:

FOR GOVERNESSES DURING THE INTERVALS BETWEEN THEIR ENGAGEMENTS.

The Home—in Harley Street—is principally self supporting, the Ladies paying a certain weekly sum for Board and Lodging. The admission is by a Committee of Ladies, on written introductions. The facilities for re-engagements are so great to Ladies from the Country, and the arrangements are so private and comfortable, that the Home is in much request.

## REGISTRATION FREE OF EXPENSE.

Books being provided at the Home, with lists both of vacant Engagements and of disengaged Governesses, the Nobility and Gentry find the benefit of such opportunities for selection; whilst the immense connexion of the Society affords great advantages to the Governess, without the slightest expense.

## A COLLEGE

for Governesses has been established, named, Queen's College, by Royal Permission. A Committee of Education has been formed of Gentlemen of high standing and experience, by whom certificates of qualification are given to Governesses in any branch of instruction without fee. Any Lady, sending in her name, and stating in what subjects she seeks examination, will have an immediate appointment for the purpose. It will now rest with parents to make engagements contingent, if they please, upon the production of certificates. Classes are open in all subjects of instruction.

About 340 Certificates have been issued since the opening of the College; arrangements have been made for the free education of a certain number of pupils, dependent on Governess-relatives; and large evening classes have been established, with free Lectures, for Governesses engaged during the day.

## AN ASYLUM FOR AGED GOVERNESSES,

Built for Eighteen, but capable of enlargement to any extent. Additional apartments for two are estimated at £200; Endowments for each, £500, or £15 per annum, legally and permanently secured. Age for admission, Sixty: Election, as for Annuitants. The inmates are wholly maintained. As the Election in May will complete the number for which the Asylum is built, a Fund is raising for its immediate enlargement.

---

**H.R.H. The Duke of Cambridge will preside at the Anniversary Dinner at the London Tavern, on Wednesday, 14th May, 1851.**

*The Election will take place on the 2nd of May next. Four kind friends have offered £50 each to meet other similar Donors in founding an Extra Annuity.*

# BAXTER'S PATENT OIL PICTURES,

## FOR ALBUMS, &c.

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*Upwards of 300,000 of the above Portraits have been sold by the Patentee.*

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| 3. Baxter's Miniature Album Illustrations. 10 Designs | 1 | 0 |
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| 5. Flowers, 1 Group | 0 | 6 |
| 6. Flowers, 3 Bouquets | 0 | 6 |
| 7. Flowers, 10 Bouquets | 0 | 6 |
| 8. Lover's Seat, Hastings | 0 | 6 |
| 9. The Dripping Well, Hastings | 0 | 6 |
| 10. Ben Nevis, Scotland | 0 | 6 |
| 11. The Conchologists | 0 | 6 |
| 12. The Tarantella Dance | 0 | 6 |
| 13. Indian Settlement in British Guiana | 0 | 6 |
| 14. His Royal Highness the Prince of Wales landing at Osborne | 0 | 6 |
| 15. Windsor Castle (the Return from Hunting) | 0 | 6 |
| 16. Welsh Drovers | 0 | 6 |
| 17. Tintern Abbey | 0 | 6 |
| 18. Bala Lake, North Wales | 0 | 6 |
| 19. View on the River Camel, Cornwall | 0 | 6 |
| 20. Brougham Castle | 0 | 6 |
| 21. Stolzenfels on the Rhine | 0 | 6 |
| 22. Shall I Succeed | 0 | 6 |
| 23. Water Mill on the Wye | 0 | 6 |
| 24, 25, 26, 27, 28, 29, 30, and 31 will be reprinted | 0 | 6 |
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| 35. The Circassian Lady at the Bath, ditto, ditto | 2 | 0 |
| 36. Verona (Evening Scene), ditto, ditto | 2 | 0 |
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| 39. Jetty Treffz, ditto, ditto | 2 | 0 |
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| 50. Paul and Virginia | 1 | 0 |
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| 57. Flora. 4to | 3 | 6 |
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The drawings may be carried in a portfolio with safety, as, unlike other Crayons, they will neither rub off nor suffer injury by coming in contact with the usual contents of a portfolio.

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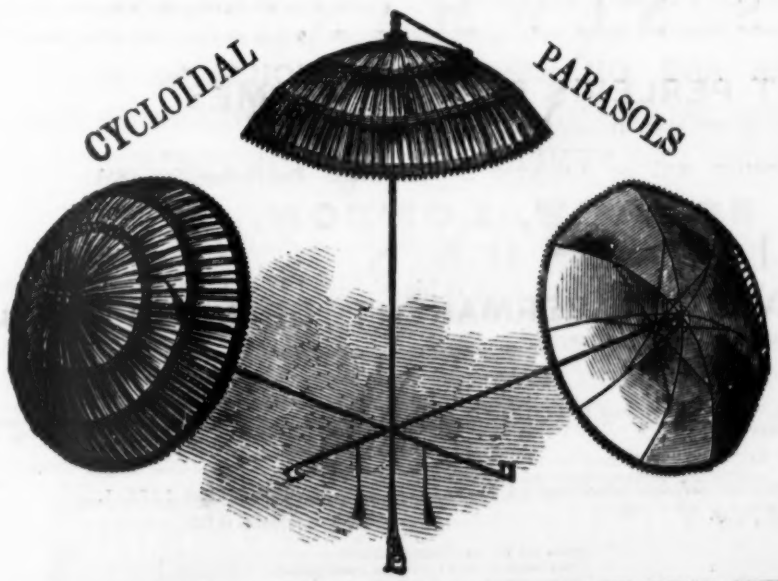
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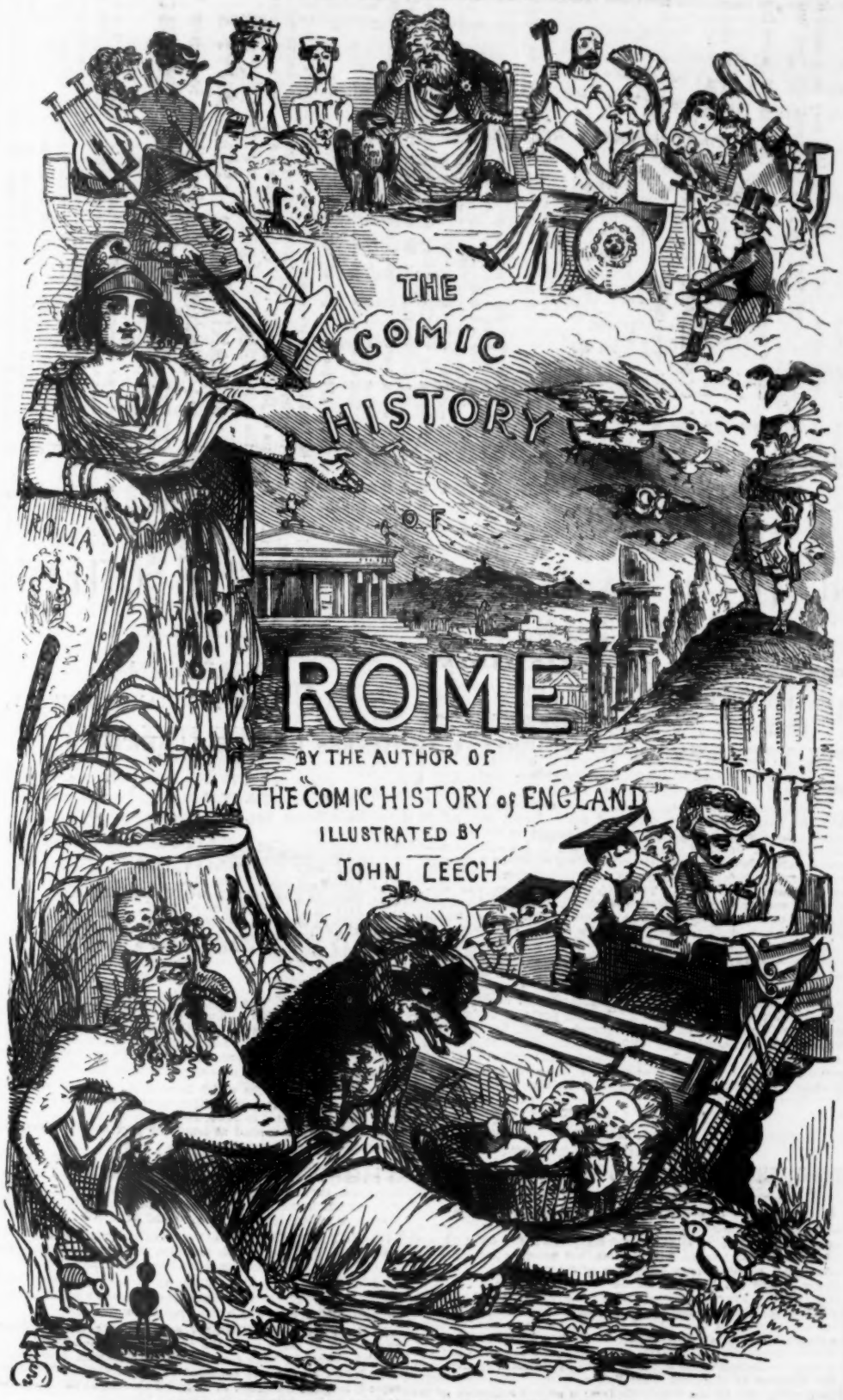
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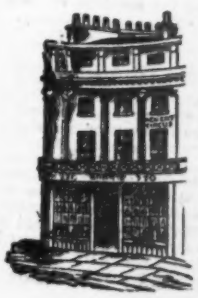
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IN Midsummer, 1849, at the recommendation of "*Chambers's Edinburgh Journal*," "*The Economist*," "*Times*," "*Weekly Dispatch*," and of many other organs of public opinion, we introduced Chicory on its own merits to the notice of consumers. At the time of our doing so we published a circular, more than three million copies of which we caused to be distributed, "On Chicory and the Adulteration of Coffee." In that circular we entered fully into the question, which has lately been revived, of the gross substitutions that were and now are in many instances palmed off upon the purchaser not only as Chicory, but even as Coffee, such substitutions at the same time containing not a particle either of the one or of the other produce.

It is well known that a great number of consumers prefer Coffee mixed with a little pure Chicory, and after most mature consideration we have determined on following the subjoined recommendations of the "*Morning Advertiser*" of the 15th instant, and of the "*Lancet*" newspaper of the same date:—

"What we would suggest as the proper course to be adopted in the matter would be this: that the retail grocers should be prevented from selling as pure coffee an article in which there is an admixture of chicory. But while we would prohibit the retail dealers in tea and coffee from selling that as pure coffee in which there is a certain amount of chicory, we would accord to them a continuance of the permission which they now legally have to sell an admixture of coffee and chicory; only rendering it compulsory on them that they shall let their customers know the fact. It would then be for their customers to make their choice; to say whether they preferred coffee in that state of perfect purity for which Ceylon merchants are such zealous advocates, or mixed with a certain amount of chicory. We will undertake to say that owing to the far richer flavour, as well as greater cheapness, of the mixed article, the retail dealers would sell fifty pounds of it for every one pound they vended of coffee in its pure state."—*Morning Advertiser*.

"Allowing, however, for the sake of argument, that the admixture of chicory in moderate proportions is in the opinion of some persons an improvement, it is very certain that by others it is not considered to be so; and such, therefore, ought surely to be allowed a choice, and not to be compelled, as at present they frequently are, to drink chicory, although they disliked it."—*The Lancet*.

We fully agree with the preceding remarks, and the public may rest assured that all articles sold by us are, in truth and in fact, what they purport to be, and are sold under the names by which they are ordinarily designated.

The following articles are roasted in silver cylinders, and the scale of prices is annexed:

PURE CHICORY.

| | |
|---|---|
| Finest Chicory Nibs, or ground in quantities, loose | 5d. per pound. |
| Finest Chicory, in 1 lb. tinden packages | 6d. " |

COFFEE AND CHICORY MIXED.

| | s. | d. | |
|---|---|---|---|
| Ordinary Coffee with much Chicory | 0 | 8 | per pound. |
| " " less " | 0 | 10 | " |
| Good Coffee, with Chicory | 1 | 0 | " |
| Fine " " | 1 | 2 | " |
| Very Fine " " | 1 | 4 | " |
| Very Choice " | 1 | 6 | " |
| Particularly choice Coffee, with Chicory | 1 | 8 | " |

PURE COFFEE.

| | s. | d. | s. | d. | |
|---|---|---|---|---|---|
| Ceylon.....Native | 1 | 0 | to 1 | 1 | per pound. |
| Good | 1 | 2 | | | " |
| Fine Plantation | 1 | 4 | to 1 | 6 | " |
| Jamaica.....Good to Fine | 1 | 2 | to 1 | 4 | " |
| Very Fine to Finest | 1 | 6 | to 1 | 10 | " |
| Costa Rica....A Strong and Good Coffee | 1 | 3 | to 1 | 6 | " |
| Mocha.....Choice Old to Finest, aged | 1 | 5 | to 2 | 0 | " |

A scale of profit as uniform as possible being observed throughout, and pure Chicory being much less expensive than pure Coffee, it must be evident that when Coffee and Chicory are sold mixed, a much better Coffee is used than when Coffee is sold pure. As for instance—

| | | |
|---|---|---|
| 13 ounces of Fine Coffee at 1*s.* 4*d.* per lb. | | 1*s.* 1*d.* |
| 3 " Best Chicory at 5*d.* per lb. | | 0*s.* 1*d.* |
| 16 oz. or 1 lb. of Fine Coffee and Chicory, mixed | | 1*s.* 2*d.* |

It would no doubt be best if every purchaser could make it convenient to buy Coffee and Chicory separately, and adopt the above or any other proportions for mixing that might be thought best.

Should the reductions of the duties on Coffee, contemplated by the Chancellor of the Exchequer, be carried into effect, the above prices will, of course, be subject to alteration.

DAKIN AND COMPANY,

Tea Merchants and Patentees for Roasting Coffee in Silver Cylinders,

NUMBER ONE SAINT PAUL'S CHURCHYARD.

*Lady-Day*, 1851.

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The following has continually appeared in our prices current for now some years:—"In order to ensure to customers the certainty of using only pure Coffee, DAKIN and COMPY. recommend purchasers to buy their Coffee whole, and to grind it themselves. With the view of affording every facility for so doing, DAKIN and COMPY. continue to supply an excellent cast-iron Coffee-mill, complete, with adjusting screw and enamelled drawer, for the cost price, namely, 8*s.* 9*d.*"

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## BAYING THE STAG.

This day is published, a fine MEZZOTINT PRINT, called BAYING THE STAG, from the Original Picture painted by Mr. F. TAYLER, and Engraved in the highest style of work by Mr. S. W. REYNOLDS. Size of plate, 32 by 23½ Inches. Artist's Proofs, £6 6*s.*; Proofs, £4 4*s.*; Prints, £1 11*s.* 6*d.* London: published by S. and J. FULLER, at their Gallery of Fine Arts, 34 and 35, Rathbone-place.

THE OPINION OF THE PRESS.

"BAYING THE STAG.—Such is the title of a first-class print, of large size, just published by Messrs. S. and J. Fuller, from a fine drawing by Frederick Tayler. The scene is laid in the Scottish Highlands. A wounded stag, hotly pursued by deer-hounds, has sought refuge in a wild and picturesque glen, where, on a slippery rock emerging from the water, with lowered and menacing horns, he is brought 'to bay.' Two 'kilted' sportsmen, one dismounted and wading the stream, the other still on horseback, are approaching to put an end to the noisy scene; whilst a bare-footed boy, in the immediate foreground, bearing a gun, and holding in 'slips' a couple of hounds, restrains them with difficulty, so eager are they to join the exciting contest that is going on before them. Taken altogether this is a most successful work, and it will no doubt be popular. The propriety of action, the picturesque arrangement of accessories, the general spirit and fidelity which characterise the works of Mr. Tayler were, perhaps, never more conspicuously united than in the present subject, to which the engraver (Mr. Reynolds) by a skilful adoption of line stipple and mezzotint, as the peculiarities of the several parts required—whether mountain, rocks, trees, water, or animals—has given great force of effect and truth of texture."—*Morning Chronicle*.

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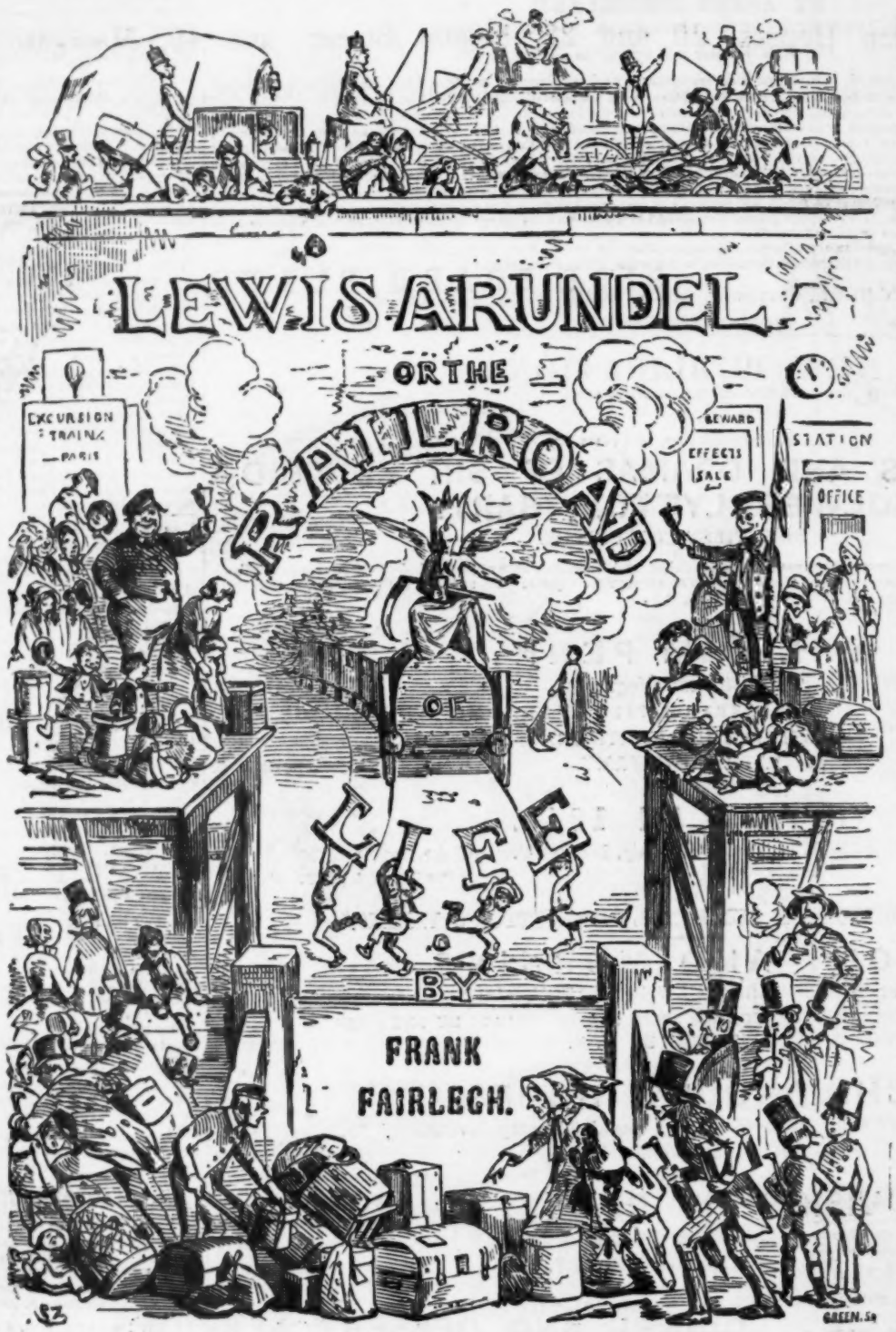
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## OR, THE RAILROAD OF LIFE.

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In throwing open to the Public the "Railroad of Life," the head Director (who unites in his own person the offices of Chairman, Secretary, Engineer, Contractor, Station-master, Engine-driver, Stoker, Poker—in short, every thing except Book-*keeper*) craves permission to report a few of the difficulties he has had to overcome, to account for the line he has chosen, and to set forth the present prospects of the undertaking.

The journey from the cradle to the grave is, proverbially, a very up-hill affair. In the old coaching days, a certain tip-top dragsman, who knew more of the road, and handled the ribbons in better style than any brother of the craft with whom your Director is acquainted,—one Will Shakspeare, known (probably from the name of some public-house which he frequented) by the *sobriquet* of "The Swan of Avon," was accustomed to divide the journey into seven stages. In regard to the first two of these, your Director, deeming them a bore, thought fit to get through them by means of a tunnel; you are, therefore, kept in the dark till the third stage commences. This, known as Love Lane, or the Course of True Love, presented immense difficulties; for, in the memory of man, it "never did run smooth," and even the "*ironing*" and "*mangling*" necessary to




### DIRECTOR'S REPORT.

the formation of a railroad, have failed to reduce every rough place. For the exact method in which each difficulty has been met, your Director begs to recommend AN EARLY INSPECTION OF THE WORK ITSELF, which, he confidently trusts, will not disappoint your expectations. The latter stages, presenting fewer points of interest, are passed over as quickly as possible; and the scene at the Terminus being of a decidedly "grave" character, that part of the "undertaking" has been left chiefly to the imagination.

In regard to the particular line which he has chosen, your Director has been actuated by a desire to reach the proposed end as swiftly and easily as possible, hoping by a judicious management of the principal (*ple?*) entrusted to him, to secure the greatest amount of interest for the Subscribers.

To conclude, your Director has much pleasure in informing you, that he considers the prospects of the "Railroad of Life" most encouraging: every one *must*, in the course of their existence, take the journey; and if every one takes it, the Railroad must answer.

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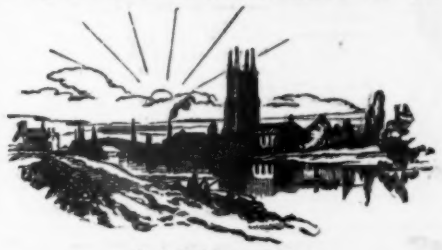
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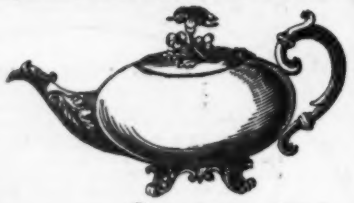
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# ART-JOURNAL ADVERTISER.

No. 155. LONDON: MAY, 1851.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.

THE EXHIBITION of the ROYAL ACADEMY is now OPEN. Admission (from Eight to Seven o'Clock) One Shilling. Catalogue, One Shilling.

JOHN PRESCOTT KNIGHT, R.A., Sec.

CLOSING OF THE EXHIBITION.

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five, and will close on Saturday, May 10th. Admittance 1s. Catalogue 1s. GEORGE NICOL, Secretary.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS, incorporated by ROYAL CHARTER.—The TWENTY-EIGHTH ANNUAL EXHIBITION of this Society is NOW OPEN, from Nine, A.M. until Dusk. Admittance 1s. *Suffolk-st., Pall Mall East.* J. W. ALLEN, Secretary.

THE NATIONAL INSTITUTION of FINE ARTS.—The EXHIBITION of the above Association is NOW OPEN daily, at the PORTLAND GALLERY, 316, Regent-street, opposite the Polytechnic Institution, from 9 A.M. till dusk.—Admission, 1s.; Catalogue, 6d.

BELL SMITH, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.

THE SEVENTEENTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 53, PALL MALL (near St. James's Palace), daily, from 9 till dusk. Admission, 1s. Catalogues, both in English and French, 6d. each.

JAMES FAHEY, Sec.

SUFFOLK FINE ARTS ASSOCIATION.

PRESIDENT.

THE RIGHT HON. LORD RENDLESHAM.

## NOTICE TO ARTISTS.

ALL Works of Art intended for the Second Grand Annual Exhibition of this Association, must be sent in *carriage paid*, on or before Saturday, the 16th of August next. Address to the secretaries at Ipswich.

The productions of those Artists *only* to whom the Association's circular is sent, will be received by MR. GREEN, 14, Charles-street, Middlesex Hospital, up to the above date, and all expenses connected with the carriage of them paid for by the Society.

An ART UNION is now established in connection with the Association, Prizes for which will be exclusively selected from Works of Art in this year's Exhibition.

R. M. PHIPSON. } Honorary Secretaries.
R. BURROWS. }

*Ipswich, May*, 1851.

LEICESTERSHIRE SOCIETY OF ARTISTS.

THE ANNUAL EXHIBITION of the above Society, comprising Pictures, &c., by Local and other Artists, will open on the ensuing 25th June, in the Town Museum, New Walk.

Carriage to and fro of Pictures from Artists who are invited to contribute to the Exhibition will be defrayed by the Society.

Pictures will be received to the 11th June, directed, Town Museum, New Walk, Leicester, care of Secretary.

A commission of 5 per cent will be charged upon all pictures that are sold.

Agent for London,
Mr. GREEN, 14, Charles-street, Middlesex Hospital.
By order of the Committee,
G. WARD, Chairman.
T. FEATHERSTONE, Secretary.

ROYAL MANCHESTER INSTITUTION.—EXHIBITION OF MODERN PICTURES AND WORKS OF ART. The PRIZES for the present year will be awarded as follows:—

ONE HUNDRED GUINEAS to the artist of the best Oil Painting not previously exhibited, except at the Exhibition of the Royal Academy of this year, and to have been painted since the year 1849.

The HEYWOOD GOLD MEDAL, and £10 in money, to the artist of the best Oil Painting of a subject selected from sacred or profane history.

If the work to which the prize of one hundred guineas is awarded shall be of the class competing for the Heywood Prize, then the painter of such work will be entitled to receive both prizes. The above prizes are open to all competitors. The council do not consider themselves bound to award a prize unless a work be exhibited which shall appear to them deserving of it.

The Exhibition this year will be opened early in September, and all works of art must be sent so as to arrive not later than the 9th of August. No carriage expenses will be paid except from those artists to whom a regular exhibition circular has been sent.—The council particularly request that no artist will send more than four paintings, it being resolved that not more than that number, by any one artist, shall be hung.

JOHN E. GREGAN, Honorary Secretary.

ROYAL POLYTECHNIC INSTITUTION.—The ROTATION of the EARTH DEMONSTRATED by FOUCAULT'S recent experiments, as exhibited at the PANTHEON in PARIS.—An HISTORICAL LECTURE on the HARP, by Frederick Chatterton, Esq. with VOCAL and INSTRUMENTAL selections from the Bards, assisted by Miss Blanche Young, R.A. of Music, and illustrated by Drawings of the Harps of various Nations.—LECTURES on CHEMISTRY by J. H. Pepper, Esq. illustrating the nature of FLAME and EXPLOSION, with brilliant experiments.—LECTURES on NATURAL PHILOSOPHY by Dr. Bachhoffner.—TWO SERIES of DISSOLVING VIEWS:—One series entirely painted by Chas. Smith, Esq. &c. &c. &c.—Open every morning and evening.—Admission, 1s.; Schools, Half-price.

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VIEWS OF THE FALLS OF NIAGARA AND OF JERUSALEM at Burford's Panorama Royal, Leicester-square. Just opened, the above astounding and eminently interesting views, in the Large Rotunda. Admission 1s. to the two views, in order to meet the present unprecedented season. The views of the Lakes of Killarney and of Lucerne are now open. Admission 1s. each circle, or 2s. 6d. to the three circles. Schools half-price. Open from Ten till Dusk.

GALLERY OF ILLUSTRATION, 14, Regent-street. The Diorama of the Overland Mail to India having been entirely renovated, is now open daily at 12, 3, and 8 o'clock. In addition to which will be presented to the public, the Taj Mehal, (from drawings taken on the spot by Captain W. Barnett). The exterior of this extraordinary building by moonlight; the beautiful gateway called the Kalan Durwaza; finishing with the gorgeous interior lighted by crystal and golden lamps as in the days of the Great Mogul.

The New Diorama illustrating "Our Native Land" is also exhibited daily as usual at 2 and 7 o'clock. Admission (to each) 1s., 2s. 6d., and 3s.

General Exhibition of

## PICTURES BY THE LIVING ARTISTS

OF

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NO. 13, ST. JAMES'S SQUARE.

IN the formation of THE GREAT EXHIBITION OF LONDON, all the productions of Art, Science, and Industry have been comprised, with the exception of Painting.

An Association has, therefore, been formed, under the highest patronage, in order that this important and beautiful branch of the Fine Arts may be duly represented on this great occasion. The noble mansion, known as "LICHFIELD HOUSE," ST. JAMES'S SQUARE, has been engaged for the purpose, and in its magnificent Saloons the Works of Painters of every Nation will be exhibited to the Public.

The importance of offering such a display of Pictorial Art cannot fail to be duly appreciated by the great Congregation of Visitors to London, as well as by the numerous lovers and patrons of the Fine Arts. In order that the Exhibition may be concurrent in principle with the great Industrial display, the Artists of Great Britain are invited to contribute their Works; thus elucidating the actual progress and scale of excellence in all the contemporary Schools of the present epoch.

The Members of the Commission have the highest confidence, from the arrangements already entered into, that the Artists of France, Germany, Belgium, Holland, Italy, Spain, and other foreign countries, will be fully and honourably represented by their best performances; and they trust to the liberal feelings of English Artists, that the National School will assume its due position in THE GENERAL EXHIBITION OF THE WORKS OF ALL LIVING PAINTERS.

All Communications may be addressed to Mr. H. MOGFORD, Secretary of the Committee of Management, at Lichfield House, No. 13, St. James's Square.

*April* 23, 1851.

"LUTHER BEFORE EMPEROR CHARLES V. AT THE IMPERIAL DIET."

AN ORIGINAL DRAWING, by P. APP, Painter to the Court, at Darmstadt, (medium folio) is to be had of C. G. Kunze, at Mayence, at the price of 70 Prussian Dollars, letters prepaid.

It is a large Scene full of Figures, the leading ones of which are Portraits. The room is a correct copy of the room where this great important act took place. The drawing possesses great artistical value indeed.

A MONUMENT TO SHAKESPEARE.

Just Published.

A PROPOSAL for the erection of a Building to be adorned with Illustrations from the Works of Shakespeare, read before a meeting of the Society of Arts, Feb. 5, 1851, by A. W. Hakewill. Price 6d.

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ARCHITECTURE.

THERE is now a Vacancy for an ARTICLED PUPIL, in the office of an ARCHITECT and SURVEYOR in practice at the West End; affording an advantageous opportunity for a youth of good education and taste for drawing. For address and particulars apply (if by letter, prepaid), to the Editor of the Art-Journal, 49, Pall Mall.

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THE MISSES BELL, grateful for the support with which they have hitherto been favoured, beg to announce to their Friends, that, with a view to extend their Establishment, they have taken WINNINGTON HALL, (late the family seat of the present Lord Stanley of Alderly,) in the county of Chester, at which place their School will re-open after the ensuing summer recess.

The House,—a fine old mansion, with the addition of a suite of large and elegant modern apartments,—stands on elevated ground, in the midst of an extensive and beautifully wooded Park.—The River Weaver, rushing over a waterfall seen from the windows,—forms, on one side, the boundary of the domain,—The situation is accounted one of the most salubrious in the county, from the peculiar dryness of the soil;—while the sheltered position of the pleasure-grounds and gardens is such as to invite, in all but the severest kinds of weather, to free out-door exercise,—the grand preservative of vigorous health, and best promoter of personal ease and grace, in carriage and demeanour.

Believing, as they do, that an early familiarity with beautiful Nature is, itself, a matter of no trivial influence in the development of the higher faculties of mind, the Misses Bell rejoice that they have had the good fortune to secure for their Pupils, a home which will afford them the full benefit of a youth conversant with scenes of natural loveliness and picturesque attraction. While the proximity of their new residence to the Great Hartford Station, (distant only one mile and a half) of the London and North Western Railway, will enable them still to command the assistance of eminent Professors.

Besides that special and direct *Religious* training which, as Christian Instructors of the young, they deem of paramount importance, it has ever been the aim of the Misses Bell so to conduct the studies pursued under their direction,—particularly those of History, Language, Music, Painting, &c.,—as to render them conducive to that vital culture of the heart which, filling the imagination with high and pure conceptions, leads to the clear discernment and the fervent love of what is good, and true, and noble, whether in Art, in Literature, or in the usages and institutions of Society.—And while they thankfully acknowledge that their past exertions have, in many instances, been blessed with an exceeding great reward,—they presume to hope that, continuing to devote to the welfare and improvement of the young Ladies entrusted to their care, the same cordial, vigilant, and affectionate attention which it is their wont to bestow,—they shall still have in their new abode, the satisfaction of contributing to form, and to invest with its appropriate virtues and embellishments, the character of young *Christian Gentlewomen*; of seeing youth, in its fair and fragrant spring growing earnest and devout in spirit without fear or bondage,—yielding itself gladly to the acquisition of graceful accomplishments, not from the impulses of selfish vanity, or worldly emulation, but in simple, guileless eagerness to realise dawning intuitions of truth and beauty;—and the unfolding powers of intellect, at once elevated, hallowed, and enlivened by an all-pervading element of genial piety.

Terms and References on application.

*Victoria Park, Rusholme, Manchester, April*, 1851.

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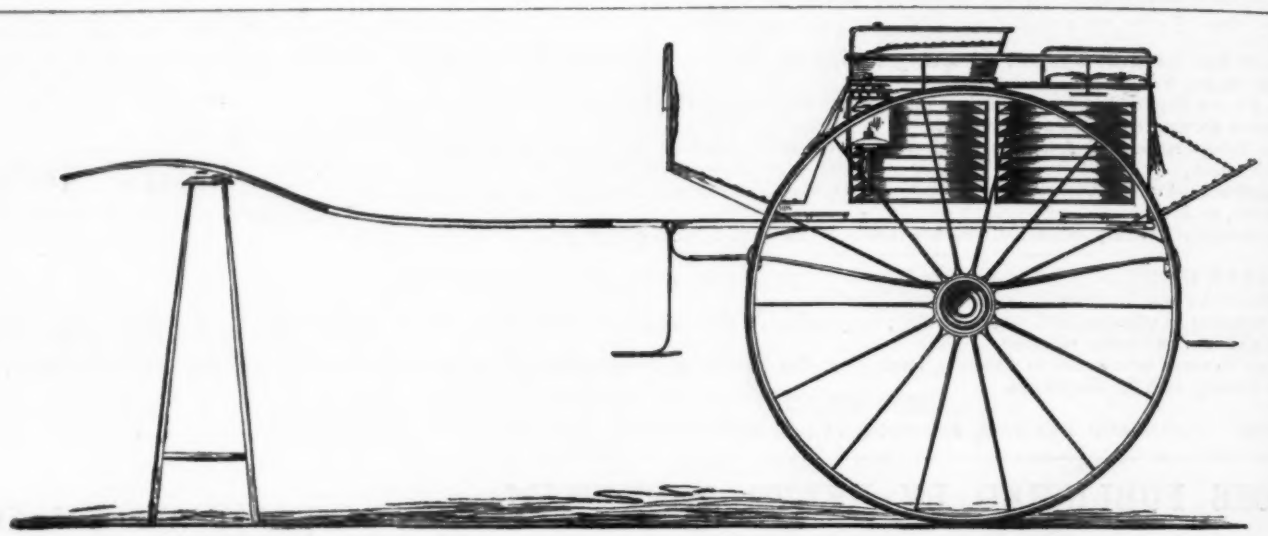
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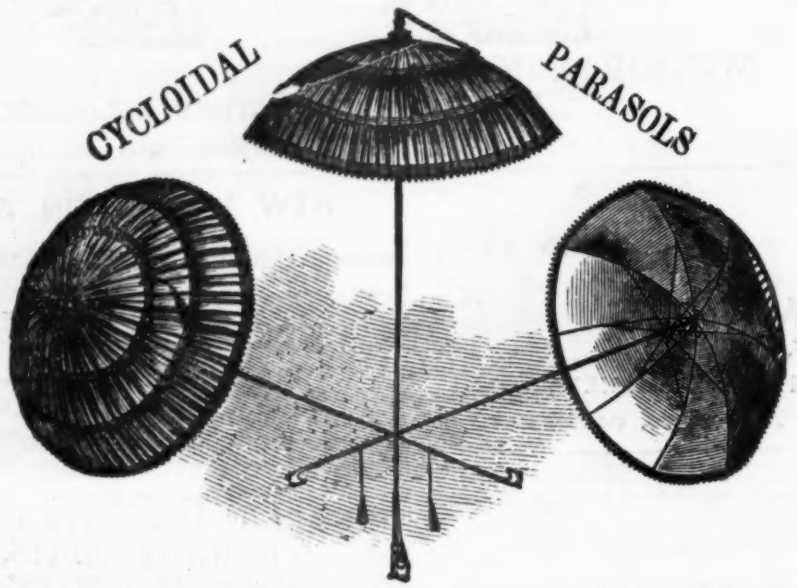
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| 5000 | 1 year | ..... ..... | 112 10 0 | 5112 10 0 |
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| | £ | s. | d. | £ | s. | d. | | £ | s. | d. | £ | s. | d. |
| 10 | 1 | 7 | 6 | 1 | 5 | 4 | 46 | 3 | 11 | 6 | 3 | 3 | 2 |
| 13 | 1 | 9 | 3 | 1 | 7 | 0 | 50 | 4 | 1 | 9 | 3 | 13 | 3 |
| 16 | 1 | 11 | 3 | 1 | 8 | 10 | 53 | 4 | 11 | 6 | 4 | 2 | 6 |
| 20 | 1 | 14 | 4 | 1 | 11 | 6 | 56 | 5 | 4 | 0 | 4 | 14 | 9 |
| 23 | 1 | 17 | 0 | 1 | 13 | 8 | 60 | 6 | 6 | 0 | 5 | 12 | 6 |
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| *30 | 2 | 5 | 0 | 1 | 19 | 9 | 66 | 8 | 4 | 0 | 7 | 10 | 8 |
| 33 | 2 | 8 | 6 | 2 | 2 | 10 | 70 | 10 | 0 | 4 | 9 | 7 | 6 |
| 36 | 2 | 13 | 0 | 2 | 6 | 4 | 73 | 11 | 16 | 2 | 11 | 2 | 6 |
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IT is written, "The LORD hath ordained, that they which preach the Gospel shall live of the Gospel." This is the truth, which, even were the sanction of divine authority wanting, would commend itself to every man's judgment. For what is more evident, than that they whose long vocation it is to "minister in spiritual things," should be placed in a position far above any anxieties about "worldly things," and so enabled to devote themselves, unharassed by temporal cares, entirely and zealously to the sacred duties of their holy calling!

"And why is it not the case?"—may perhaps be asked. With the causes which prevent such a result with all who "serve at the altar," it is beyond the purpose of this appeal to deal. At the same time we cannot close our eyes to "the state of things" which we see now existing amongst very many of the "ministers of the sanctuary." Much of the distress and suffering, and self-denial endured by many a Clergyman, is doubtless unknown; for none exhibit more patience under privations, than they whose office it is so often "to comfort the broken in heart." But facts that ever and anon come to our knowledge, some of the most heart-rending description, convince us that there is no class of persons who on many accounts are more entitled to our kind consideration; none, whose cry for aid is accompanied with more urgent calls upon our sympathy than those with whose claims it is the peculiar province of this Society to deal.

The *first* object of the "Friend of the Clergy" is, to make some permanent provision for the Widows and Orphan unmarried daughters of Clergymen of the Established Church.

Few persons are aware of the numbers of such persons, who have been left, almost, if not altogether, penniless, by the sudden or premature death of a Clergyman. Scenes of struggle and deprivation must indeed be strange to those who have been accustomed to the quiet and useful life which it is the happiness of the Clergyman's wife and daughters to lead. To find themselves suddenly cast down from the position they so lately held,—driven into the world to seek a livelihood,—forced to associate with those who are much their inferiors—shut out too often from the society to which, by their birthright and education, they are entitled;—who can tell the harrowing anxieties they must endure, aggravated as they are by a remembrance of their former happiness!

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The *second* object of this Society, is one which is scarcely less deserving of consideration;—it is, to extend relief by loan or otherwise to Clergymen under circumstances of temporary difficulties.

It is easy to conceive that occasions may arise, in which a Clergyman may be under the necessity of raising a sum of money for an immediate want, and it is also easy to perceive how helpless he is under such circumstances. He knows nothing of business, and has no "convertible securities," (even if he understand the phrase,) on which to raise the required means. He has no one to whom to apply, and if he had, in most cases would be unwilling to make the application. Who can over-estimate the benefit which a loan, or in some cases, a gift, would be to a Clergyman so situated?—or who can conceive the comfort, the security and confidence of secrecy, that would be induced on his mind, by the aid extended to him by this Society? A son might be so put out into the world;—a daughter so fitted out or portioned:—perhaps the widow's heart made to sing for joy, and the blessing of the fatherless and those who were ready to perish, induced to fall like nourishing dew upon the Society and its operations.

The history of our Church unfortunately shows (to our shame be it said) that it is only of late that the claims of the Clergy to just consideration have been properly acknowledged. The man whose faithful instructions and holy life have been the blessing of the district in which he laboured, has often, from the necessities induced by the paltry pittance on which he was compelled to maintain himself and his family, been excluded from the intercourse with society to which by his position he was entitled. And who can tell the thrill of anxiety with which he would look forward to the future? As he advanced in years, and marked the faltering step and the dimmed eye, those tokens of coming dissolution, would not his thoughts often be saddened by the fear, that those who have been the solace and comfort of his declining life, and for whom, from his straitened circumstances, he has been utterly unable to make any provision, will be left to the cold and calculating charity of a district to which he has been so great a Benefactor—not indeed in money, but, what is far better, in the example of a holy life, and the practice of all those virtues which marked him as a faithful disciple of that ever-blessed Redeemer, who came not only to die for our sins, but to "leave us an example that we should follow his steps."

The number of Clergy in England and Wales amounts to more than 16,000. It is believed, that the average income of by far the greater number is not above £100 per annum. Whilst it is with a blush that such a statement is made, is it not at the same time the strongest appeal in behalf of the Society, which seeks in some small degree to remedy the consequences of such a state of things? "*If they have sown unto us spiritual things, is it a great matter that they shall reap our worldly things?*"

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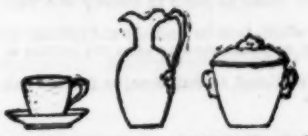
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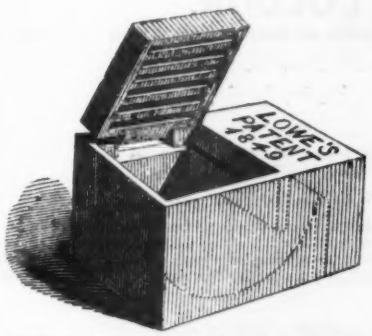
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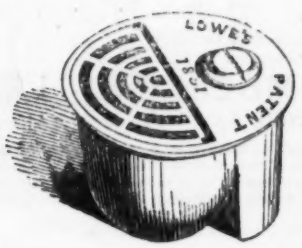
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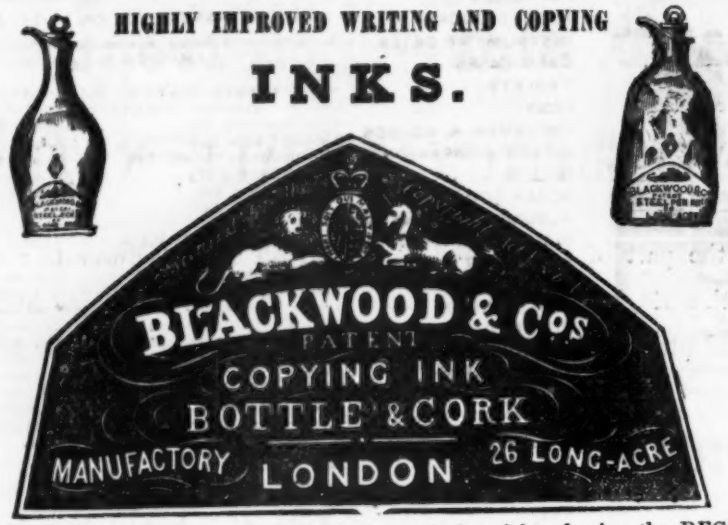
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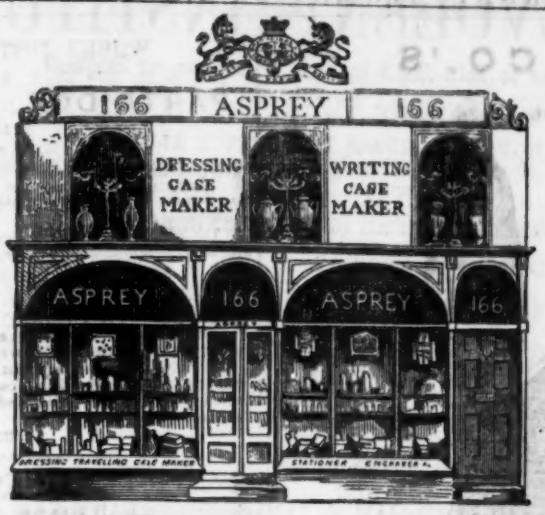
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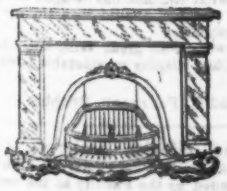
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| Age. | Premium to Assure £100. One Year. | Seven Years. | Whole Term. With Profits. | Without Profits. |
|---|---|---|---|---|
| | £ s. d. | £ s. d. | £ s. d. | £ s. d. |
| 20 | 0 17 8 | 0 19 1 | 1 15 10 | 1 11 10 |
| 30 | 1 1 8 | 1 2 7 | 2 5 5 | 2 0 7 |
| 40 | 1 5 0 | 1 6 9 | 3 0 7 | 2 14 10 |
| 50 | 1 14 1 | 1 19 10 | 4 6 8 | 3 0 11 |
| 60 | 3 2 4 | 3 17 0 | 6 12 9 | 6 0 10 |

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**Incorporated by Royal Charter, with power to hold Land by Gift, Purchase, or Bequest.**

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**Membership** consists in the payment of an Annual Guinea, or of Ten Guineas in one Sum. Subscribers are entitled to vote for Annuities in the proportion of one Vote for each Annual Half-Guinea, not in arrear, and for each Donation of Five Guineas. Subscriptions are due on the first of January, and can always be remitted by Post Office Order, or by a Cheque crossed "Sir S. Scott & Co."

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THE Incorporation of the Society affords an opportunity for pressing upon the public the value of its

## PRESENTATIONS,

as securing future benefit to our fellow-beings long after we have mouldered into dust; and as memorials of departed friends. Some of the most interesting details in cases of pedigree have arisen from the records of deceased benefactors.

## ANNUITIES FROM INVESTED CAPITAL.

The late Mrs. Sheppard, of Amport, was the first to found an Annuity of £30, by the transfer of £1000 Consols to the Society; herself naming the first annuitant.

Miss Archer Houblon bequeathed £600 to the Society expressly to found an annuity of £20, to which the testatrix had the first presentation.

Andrew Maclew, Esq., by his bequest of £1500, enabled the Society to establish one annuity as the "Maclew Annuity;" and two of the occupants of the asylum as "Maclew Presentees."

Mr. and Mrs. Dixon, of Stansted, have founded an annuity of £20, so entirely without view to any particular party, that four candidates were taken from the List for consideration.

Colonel Purchas bequeathed the thirteenth of his residuary Estate to this Society, from which £1106 4s. 11d. have already been received.

A Gentleman has just founded a presentation to the Asylum, by the payment of £500; to the memory of his Lady.

The late Rev. Dr. Thackeray founded an Annuity by the bequest of £750 Consols.

These cases are open to imitation. Donations of stock, or money, to establish an annuity—£500, £750, £1000,—will be funded in the names of Trustees; the annuity bearing the founder's name; and the patronage, if he wish it, reserved to him for life.

The repeated privilege of making provision for an aged friend will be felt as precious by many a heart.

## THE ASYLUM.

Each gift of £200 will enable the Building Fund to add rooms for two additional inmates; whilst £500 will convey a presentation. The Incorporation of the Society, by legalising its possession of freehold property, will assist such foundations; as land and houses may be given for the purpose, or charged with an annual payment.

The inmates are provided with everything but dress; and an inspection of the House will show its comforts. The House is open to Members from 3 till 6 every Wednesday.

## QUEEN'S COLLEGE.

The rapid success of this branch of the Society offers favourable circumstances for Life Presentations; or for the endowment of Exhibitions and Scholarships; the former are fixed at £250.

The benefit of such foundations would be very great, not only as an encouragement to the working of the College, but as a prepared blessing for many an orphan thrown helpless on the world, to struggle into the knowledge requisite to earn her daily bread.

Her Majesty has recently purchased a presentation.

## HOME FOR DISENGAGED GOVERNESSES.

The Home having been so great an advantage to such numbers of Governesses, the Board feel, that in this case also Presentations to the Home might be secured to donors for that definite purpose. Although it is calculated that the present payment is half what it would cost them to take lodgings in such situations as would invite engagements, there are numbers who cannot pay it; and the recollection of having afforded constant shelter to these homeless children of Our Common Father, would be very cheering and pleasant in hours of sickness, and in the view of death.

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The GOVERNESSES' INSTITUTION has been established, to raise the character of Governesses as a class, and thus to improve the tone of Female Education; to assist Governesses in making provision for their old age; and to assist in distress and age those Governesses whose exertions for their parents, or families, have prevented such a provision.

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# THE ANNIVERSARY DINNER

## AT THE LONDON TAVERN, ON WEDNESDAY, MAY 14, 1851,

## H. R. H. THE DUKE OF CAMBRIDGE in the Chair.

### PRESENT LIST OF STEWARDS.

His EXCELLENCY MONSR. VAN DE WEYER.
Le MARQUIS D'AZEGLIO.
His GRACE the DUKE of RUTLAND.
The MOST HON. THE MARQUIS of WESTMINSTER.
The RIGHT HON. the EARL of KINTORE.
The RIGHT HON. the EARL FITZWILLIAM.
The RIGHT HON. the VISCOUNT MANDEVILLE.
The RIGHT HON. the LORD DE TABLEY.
The RIGHT HON. the LORD FEVERSHAM.
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The objects of this Society are all in operation.

**TEMPORARY ASSISTANCE** to Governesses in distress, afforded privately and delicately through the Ladies' Committee.

**ANNUITY FUND.** Elective Annuities to Aged Governesses, secured on invested capital, and thus independent of the prosperity of the Institution.

**PROVIDENT FUND.** Provident Annuities purchased by Ladies in any way connected with Education, upon Government security, agreeably to the Act of Parliament. This branch includes a Savings' Bank. The Government allows Foreign Governesses to contract for these Annuities.

**A HOME** for Governesses during the intervals between their engagements.

**A SYSTEM OF REGISTRATION**, entirely free of expense.

**A COLLEGE** for Governesses, with Classes and Certificates of Qualification.

**AN ASYLUM** for Aged Governesses.

**Tickets 21s. each, may be had at the London Tavern, or of C. W. KLUGH, Secretary, 32, Sackville-street.**

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*The Election will take place on the 2nd of May next. Five kind friends have offered £30 each to meet other similar Donors in founding an Extra Annuity.*

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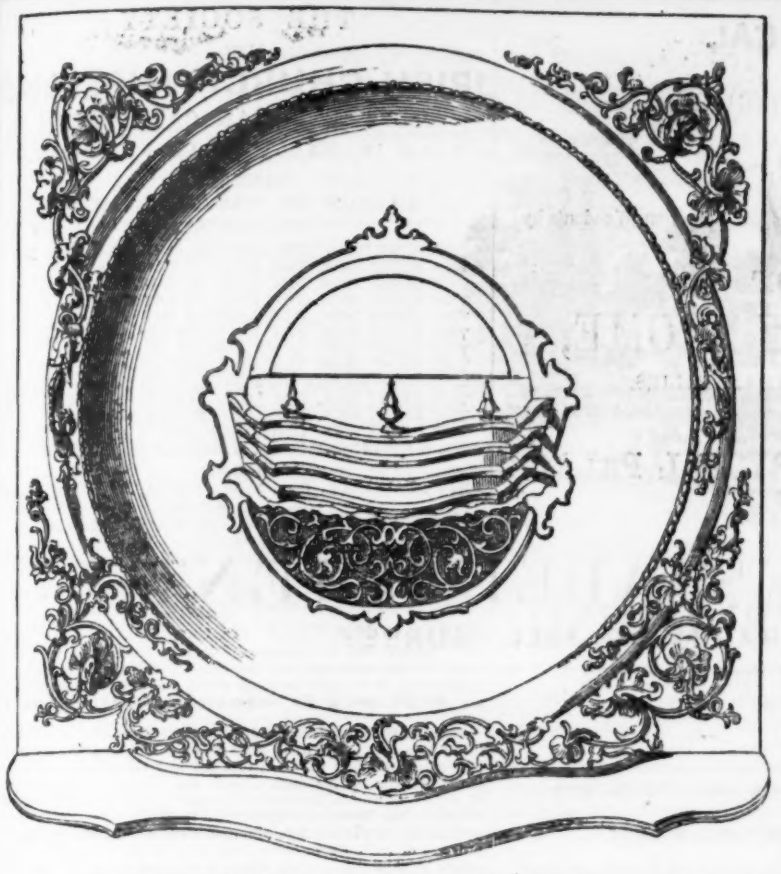
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*From the "Patent Journal," of Nov. 23rd.*

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*From the "Architect," of July 6th.*

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*From the "Literary Gazette," of June 1st.*

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|---|---|---|---|
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Being the only PURE WARM AIR STOVE-GRATE yet invented that is constructed ENTIRELY OF FIRE-LUMPS, without ANY HEATING SURFACE OF IRON; is peculiarly adapted for the efficient WARMING AND VENTILATING CHURCHES, CHAPELS, SCHOOLS, PUBLIC ROOMS, HOTELS, INVALIDS' APARTMENTS, &c. This Stove-Grate possesses the CHEERFUL OPEN FIRE, and from the NOVELTY OF ITS PRINCIPLE, ECONOMY IN USE, and ELEGANCE OF DESIGN, renders it more suitable than any other where these advantages, combined with purity of atmosphere, are important.—Price £7, £9 10*s.*, £13 10*s.*, and £16, in plain design.

It may be seen in daily use at the University Hall, Gordon-square; the Polytechnic Institution; the Giraffe House of Zoological Society, Regent's-park; Westminster Chapel; Lloyd's Registry of Shipping, Cornhill; Guy's Hospital; the Bank of Messrs. Alexander & Co., Lombard-street; and at the MANUFACTORY, 5, JERMYN STREET, where testimonials of its merits and prospectuses can be obtained; also at the Office of "THE BUILDER," York Street, Covent Garden.

## TESTIMONIALS.

"THE GREAT CONTROVERSY.—We had occasion about this period last year to notice the PYRO-PNEUMATIC STOVE-GRATE of Mr. W. Pierce, of Jermyn-street, for the heating and ventilation of apartments, schools, and churches, and which very rapidly got into extensive use, from the fact, that men of the highest eminence in the scientific and medical world pronounced it as sound in principle, as simple in construction, and as healthful in its application as anything that could be devised. Attended thus with a success with which few novelties are visited, it will not surprise those who know the history of inventions, that claimants for the originality of the conception should start up. The majority of these were soon beaten by the development of their own claims; but a Mr. Cundy arose, who, it appears, threw sufficient difficulty in the way of Mr. Pierce to cause him to appeal to Dr. Ure and other competent judges as umpires in the matter. It is, therefore, but an act of justice to Mr. Pierce, and of interest to the public, where the question of health is really the gist of the affair, to state that, so far as these gentlemen's testimony is concerned, Mr. Pierce not only leaves his adversaries far behind, but actually gains fresh claims to originality by the contest. Dr. Ure, in conjunction with Mr. R. Hunt, Professor of the College of Economic Geology, say, in their report: 'We feel ourselves warranted in stating that Mr. Pierce's stove resembles Mr. Cundy's only in the circumstance that they both derive their air from an external source; *that all the details of their arrangement are different*; and that Mr. Pierce, *in securing the absence of iron* from all the air ways, has effected an essential improvement, obviating *all the objections to the circulation of air*, over hot iron, for the warming of apartments, churches or schools.'"—From the *Standard*, Nov. 11, 1850.

"Guy's Hospital, Jan. 2, 1851.

"Mr. William Pierce, of Jermyn-street, has recently fixed two of his PYRO-PNEUMATIC STOVE-GRATES at the above institution, one in the dissecting room and one in the medical-theatre, and I have much pleasure in testifying to their efficiency.

"SAMUEL COZENS, Clerk of Works."

"Port Eliot, Cornwall, 18th January, 1851.

"SIR,—It is with great pleasure I inform you that the two PYRO-PNEUMATIC Stoves you recently sent to the Earl of St. Germans have been fixed in the church of Saint Germans by his Lordship's desire; and I am happy to say answer the purpose of warming and ventilating the church exceedingly well, without any annoyance from smoke or unpleasant effluvia, and give great satisfaction to all that have seen them in use. I shall at all times be happy to show the stoves in operation to any persons desirous of seeing them.—I am, Sir, your obedient servant,

GEORGE HAWKINS, Builder to the Earl of St. Germans."

"To Mr. Pierce.

KITCHENS, LAUNDRIES, AND DRYING-ROOMS FITTED WITH EVERY IMPROVEMENT, AND ON THE MOST ECONOMICAL PRINCIPLE.

**MANUFACTORY AND SHOW-ROOMS, No. 5, JERMYN STREET, REGENT STREET.**

**Sole Agent for Nicholson's Prize Cottager's Range, New Patent Cooking Stove, and his recent Improvements in Stove-Grates &c.**

# SARL'S ARGENTINE SILVER PLATE.

CAKE AND BREAD BASKETS.



From 3*l.* 0*s.* 0*d.* each.







A NEW AND BEAUTIFUL SELECTION OF TEA & COFFEE SERVICES.



CRUET FRAMES OF ALL SIZES AND DESIGNS,
From 2*l.* 2*s.* each.

LIQUOR Do.,
From 3*l.* 3*s.* each.



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| 12 Table Forks | best quality | 2 16 0 |
| 12 Table Spoons | " | 2 16 0 |
| 12 Dessert Forks | " | 2 0 0 |
| 12 Dessert Spoons | " | 2 0 0 |
| 12 Tea Spoons | " | 1 7 0 |
| 4 Sauce Ladles | " | 0 18 0 |
| 2 Gravy Spoons | " | 0 16 0 |
| 4 Salt Spoons, gilt bowls | " | 0 8 0 |
| Mustard Spoons, do. each | " | 0 2 0 |
| Sugar Tongs | " | 0 5 0 |
| Fish Knives | " | 0 18 0 |
| Butter Knives | " | 0 4 0 |
| Soup Ladles | " | 0 16 0 |
| Sugar Sifter Pierced | " | 0 7 6 |
| 6 Egg Spoons, gilt | " | 0 15 0 |
| Moist Sugar Spoon | " | 0 3 0 |
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SARL'S ARGENTINE SILVER PLATE.

THIS beautiful metal continues to stand unrivalled amongst all the substitutes for silver. Its intrinsic excellence, combined with its brilliant appearance, defies all competition. It is upwards of ten years since this manufacture was introduced by Sarl and Sons to the public, and, notwithstanding the many spurious and unprincipled imitations, the present demand exceeds all former precedents, thus giving a convincing proof of its having answered the end proposed, which was to produce an article possessing the durability and appearance of solid silver at one-sixth its cost. The magnificent stock has recently been enriched with many splendid novelties in dinner, tea, and breakfast service, and never possessed so many attractions as at the present time. The spoon and fork department includes all the various patterns that are manufactured in solid silver, and orders to any extent can be immediately executed. A new and enlarged pamphlet of sketches and prices is just published, and now ready for circulation. It may be obtained gratis by applying at the manufactories.—SARL and SONS, 17 and 18, Cornhill.





KETTLES TO SUIT THE TEA SERVICE, FROM £8 8*s.*



A NEW AND CHOICE SELECTION OF **Table Candlesticks,**
From 30*s.* each.





CHAMBER CANDLESTICKS, from 16*s.* 6*d.* each.



DECANTER STANDS, from 22*s.*



30*s.*



15*s.* 6*d.*

**Candlesticks** AND **Branches,**
With 3 lights,
From 8*l.* 8*s.* per pair,
*Forming* 5 *lights at pleasure.*



# SARL & SONS, Nos. 17 and 18, CORNHILL.

THE

# ART-JOURNAL ADVERTISER.

No. 156. LONDON: JUNE, 1851.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.

THE EXHIBITION of the ROYAL ACADEMY is now OPEN. Admission (from Eight to Seven o'Clock) One Shilling. Catalogue, One Shilling.

JOHN PRESCOTT KNIGHT, R.A., Sec.

SOCIETY of PAINTERS in WATER-COLOURS.—The FORTY-SEVENTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East, from Nine till Dusk.—Admittance, 1s. Catalogue, 6d.

GEORGE FRIPP, Sec.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS, incorporated by Royal Charter.—The TWENTY-EIGHTH ANNUAL EXHIBITION of this Society is NOW OPEN, from Nine A.M. until dusk.—Admittance 1s.

Suffolk-street, Pall-mall East. J. W. ALLEN, Sec.

THE NATIONAL INSTITUTION of FINE ARTS.—The EXHIBITION of the above Association is NOW OPEN daily, at the PORTLAND GALLERY, 316, Regent-street, opposite the Polytechnic Institution, from 9 A.M. till dusk.—Admission, 1s.; Catalogue, 6d.

BELL SMITH, Secretary.

FOUCAULT'S RECENT EXPERIMENTS DEMONSTRATING the ROTATION of the EARTH is shown Mornings and Evenings at the

ROYAL POLYTECHNIC INSTITUTION.—IMPORTANT DEPOSITS by the GAS-FITTERS' ASSOCIATION, illustrating the ECONOMICAL APPLICATION of GAS for COOKING and various other purposes.—LECTURE by Frederick Chatterton, Esq., on the HISTORY of the HARP, from the time of the Egyptians, with Vocal Selections, by Miss Blanche Younge, R.A. of Music, and illustrated by Drawings of the Harps of various nations.—LECTURES by J. H. Pepper, Esq., on CHEMISTRY, with brilliant experiments; and on NATURAL PHILOSOPHY by Dr. Bachhoffner.—TWO SPLENDID SERIES of DISSOLVING VIEWS: one illustrating the HOLY LAND, painted by Chas. Smith, Esq., &c., &c., &c.—Open every morning and evening.—Admission 1s.; Schools, Half-price.

DIORAMA OF THE HOLY LAND.

EGYPTIAN HALL, PICCADILLY, (removed from Pall Mall). The original and authentic grand Moving Diorama of Judea, Syria, the Lands of Goshen and Edom, Galilee, and Samaria, including the Route of the Israelites, and the Streets of Jerusalem. Painted by HENRY WARREN and JAMES FAHEY, from careful Drawings made on the spot by JOSEPH BONOMI and CAPTAIN BYAM MARTIN, and from Daguerreotypes. In the course of the Diorama is presented a magnificent view of the Interior of the Mosque of Omar, the building which has usurped the place of Solomon's Temple. Exhibited daily at 3 and 8 o'clock. Admission, 1s., Pit 1s. 6d., Stalls 2s. 6d. The *Panorama of the Nile* will shortly re-open, with extensive additions.

GALLERY OF ILLUSTRATION, 14, Regent-street. The DIORAMA of the OVERLAND MAIL to INDIA,—exhibiting Southampton, the Bay of Biscay, Cintra, the Tagus, Tarifa, Gibraltar, Algiers, Malta, Alexandria, Cairo, Suez, Aden, Ceylon, Madras, and Calcutta, with the addition of "The Taj Mahal," the exterior by Moonlight, the beautiful gateway, and the gorgeous interior,—is now open daily at 12, 3, and 8. Admission, 1s.; Stalls, 2s. 6d.; Reserved Seats, 3s.

GENERAL EXHIBITION

OF

PICTURES BY THE LIVING ARTISTS

OF

THE SCHOOLS OF ALL COUNTRIES,

LICHFIELD HOUSE,

NO. 13, ST. JAMES'S SQUARE.

THE Directors have the honour to announce that a considerable number of Pictures intended for the above Exhibition have already arrived, and that many of the most eminent English Artists have contributed their best performances. The Committee of Management, being now actively engaged in placing the Pictures, have the gratification to apprise the Public that the Exhibition will be opened in a few days from this date.

The extensive Suite of Apartments will be splendidly lighted with gas for an Evening Exhibition; thus affording an opportunity of viewing the fine Works of Art by Living Painters, to the many who are precluded this enjoyment by their avocations.

May 21, 1851.

AMATEUR GALLERY, 121, PALL MALL.

THE EXHIBITION OF DRAWINGS AND SKETCHES by AMATEUR ARTISTS, is NOW OPEN at the above Gallery (opposite the Opera House), from Ten till Dusk. Admission, 1s.; Catalogue, 6d.

TO ARTISTS.

THE ART-UNION OF GLASGOW, at the General Meeting held on the 7th May, unanimously resolved that

A PREMIUM OF £50

should be awarded for the best Historical, Scriptural, or *Genre* Picture, and

A PREMIUM OF

for the best Landscape in the next Glasgow Exhibition.

Both Pictures must be certified to have been painted in 1848, or following years, and not previously exhibited in Scotland.

In awarding the Premiums, (in the case of works of equal merit), a preference will be given to those the property of the Artists.

By order of the Committee,

ROBERT ALEXANDER KIASTON,
Acting Secretary A.-U. of G.

Art-Union of Glasgow Office, 36, Argyle Arcade, Glasgow,
May 19, 1851.

## THE JERDAN TESTIMONIAL.

AT a Meeting held at the rooms of the Royal Society of Literature, on Monday the 14th of April, 1851, Benjamin Bond Cabbell, Esq., M.P., in the chair, it was unanimously resolved, in consideration of the Literary labours of Mr. Jerdan, Editor of the Literary Gazette during 34 years, and with a view to their acknowledgment in the form likely to be most beneficial, that a subscription be opened to furnish a provision for his declining years, to which all friends of literature, science, and art, be invited to contribute.

A sub-committee to carry out the foregoing resolution was afterwards appointed. Joseph Arden, Esq., F.S.A., 27, Cavendish-square, consented to act as Treasurer, and Sir Samuel Scott & Co., Messrs. Barnard, Dimsdale, & Co., Messrs. Prescott, Grote, & Co., and Messrs. Masterman & Co. will kindly receive Subscriptions in the name and to the account of the Treasurer.

COMMITTEE.

The Right Hon. Lord Brougham.
The Right Hon. the Lord Chief Baron.
The Right Hon. Lord Warren De Tabley.
The Right Hon. H. Tuffnell, M.P.
Lord Lindsay.
Hon. Francis Scott, M.P.
Sir. E. L. Bulwer Lytton, Bart.
Sir. R. I. Murchison, F.R.S.
Sir Peter Laurie, Kt., Alderman.
W. Francis Ainsworth, Esq.
Joseph Arden, Esq., F.S.A. *Treasurer.*
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Patrick Colquhoun, Esq., D.C.L.
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The Chevalier Isidore de Löwenstern.
Charles Mackay, Ph. D.
W. Mackinnon, Esq., M.P.
D. Maclise, Esq., R.A.
R. Monckton Milnes, Esq., M.P.
William C. Macready, Esq.
Francis Mills, Esq.
F. G. Moon, Esq., Alderman.
James Prior, Esq., M.D., F.S.A.
B. W. Proctor, Esq.
Frederick Salmon, Esq.
John Shillingiaw, Esq., *Hon. Sec.*
Charles Roach Smith, Esq., F.S.A.
Clarkson Stanfield, Esq., R.A.
John Stuart, Esq., M.P.
Charles Swain, Esq.
Lieut.-Col. Sykes, F.R.S., &c.
Captain Smyth, R.N., F.R.S., V.P.S.A.
J. G. Teed, Esq., Q.C.
W. M. Thackeray, Esq.
Thomas Wright, Esq., M.A., F.S.A., *Hon. Sec.*

Those gentlemen who may be favourable to the object of this Testimonial are earnestly solicited to forward their subscriptions as early as possible.

THOMAS WRIGHT. } Hon.
JOHN SHILLINGLAW. } Secs.

THE EXHIBITION

Of some of the greatest Works by the

MOST EMINENT MODERN BRITISH PAINTERS,

Including the Three Celebrated COLOSSAL PICTURES by WILLIAM ETTY, R.A., of

JOAN OF ARC,

THE JUDGMENT OF PARIS, and other Celebrated Works by Sir C. L. Eastlake, P.R.A., J. M. W. Turner, R.A., C. R. Leslie, R.A., D. Maclise, R.A., C. Stanfield, R.A., D. Roberts, R.A., and the other Members of the Royal Academy, IS NOW OPEN, at Mr. WARRE'S GALLERY, No. 168, NEW BOND STREET, from Nine till dusk.—Admittance One Shilling (including Catalogue).

DECORATIVE PAINTING.—Mr. FREDERICK SANG, from the Royal Academy of Munich, DECORATIVE ARTIST IN FRESCO, and in all other matters of Painting, whose works may be seen in the principal public buildings of the metropolis, begs to inform his patrons, and Architects in particular, that he has considerably increased his establishment, and is now enabled to undertake on the shortest notice, the embellishment of private and public buildings, in any part of the United Kingdom, on the most reasonable terms, and in any of the Classical, Mediæval, or Modern Styles. Apply to F. SANG, Decorative Artist, 58, Pall Mall, London.

C. LEVY-PRINS, Manufacturing Jeweller, No. 39, Rue de la Fiancée, Brussels.

C. LEVY-PRINS respectfully invites the English Nobility and Gentry to visit his establishment in the above city, during their temporary residence therein.

Several of his productions may be viewed in the Great Exhibition, Hyde Park, and the manufacturer having invented a Machine worked by Steam Power for cutting gems is enabled to reduce considerably the prices of his various articles.

BIRMINGHAM SOCIETY OF ARTISTS.

WORKS OF ART intended for the ensuing Annual Exhibition at the Birmingham Society of Artists will be received by the Society's Agent, Mr. GREEN, 14, Charles-street, Middlesex Hospital (subject to the conditions contained in the Society's circular), up to the Ninth of August next.

HENRY HARRIS, Honorary Secretary.

Birmingham, May 19th, 1851.

IRISH POPLIN OR TABINET.

THE ONLY HOUSE for the exclusive Sale of this beautiful Manufacture, so much admired for Ladies' dresses and Gentlemen's Waistcoats, is Elliot's, removed from Pall Mall to 54, *St. James's Street.*

*Messrs. Christie & Manson's Sales at Page* 183.

FLAXMAN HALL, University College, London.—Proprietors of the College and Subscribers to the Hospital, and Artists, are informed that the Hall, containing many of the principal Works in Sculpture of Flaxman, may be visited at any time by them and their friends. They are especially invited to a private view on Saturday the 10th, or Wednesday the 14th, May, from One to Five o'clock. On these days, likewise, the holders of cards of invitation of whatever date will be admitted. On Saturday, 17th May, and the following Saturdays, at the hours above mentioned, the Collection will be open to all persons who take an interest in the Fine Arts.

*May* 7, 1851. CHARLES C ATKINSON, } Hon.
EDWIN WILKINS FIELD. } Secs.

THE PUBLIC COMMERCIAL SCHOOL OF THE CITY OF LEIPZIG.

THIS Establishment was founded in 1831 by the Corporation of Tradesmen and Merchants of the City of Leipzig, under the sanction and with the support of the Saxon Government. In it scholars of nations receive a first-rate Commercial education. The course of studies comprises the German, English, French, and Italian Languages, (including commercial correspondence), History, and Geography, political and commercial, Statistics, Chemistry, and all those branches of mathematical, physical, mechanical, and commercial science, which, theoretically and practically are, in the present advanced state of knowledge, requisite to complete the education of the Merchant.

The high reputation which the Public Commercial School of the City of Leipzig has acquired, is sufficiently known and maintained by many of the most eminent Merchants of Europe and America, who have received their commercial Education in this Establishment.

For Prospectuses apply to MESSRS. EWER and Co., Foreign Music Sellers, Newgate-street, London.

To be published immediately.

LOUIS HAGHE, ESQ.,

is preparing in

Tinted Lithography,

from a drawing made by him during the ceremony, a faithful representation, in the highest style of Art, of the

STATE OPENING OF THE GREAT EXHIBITION OF ALL NATIONS BY HER MAJESTY THE QUEEN.

The moment chosen in the Picture being when His Royal Highness Prince Albert delivered to Her Majesty the Address of the Royal Commissioners.

Size of the Engraving, 19½ by 27 inches, without margin. Proofs, 21s.; Prints, 12s.; Full Coloured, 24s.

N.B. The original has been exhibited at the Palace, and approved of by Her Majesty and His Royal Highness Prince Albert.

Early orders are requested to secure good impressions.

London: ACKERMANN and Co., Publishers to Her Majesty, 96, Strand.

THE GROTTO in OATLAND'S PARK, WEYBRIDGE, constructed by the Duke of Newcastle, at an expense of £40,000, and in which George IV. entertained his friends, can be viewed only on Saturday, Sunday, and Monday afternoons. Trains from Waterloo-bridge in one hour.

Now ready, price 3s.,

A HYMN FOR ALL NATIONS. 1851. By M. F. TUPPER, D.C.L., F.R.S., Author of "Proverbial Philosophy." Translated into Thirty Languages (and nearly Fifty Versions). The Music composed expressly by S. SEBASTIAN WESLEY, Mus. Doc.

London: Printed by THOMAS BRETTELL, Rupert-street, Haymarket, and Published by THOMAS HATCHARD, 187, Piccadilly; and all Booksellers.

SKETCHING SOCIETY.

A SELECTION of the WORKS of the SKETCHING SOCIETY is NOW ON VIEW at 5, Haymarket. Admittance One Shilling.

PICTURE REPOSITORY.

MR. WATKINS, (late of Dublin,) respectfully invites the Nobility and Gentry to view his collection of Pictures by ancient and modern masters of high repute, now for sale at his Gallery, 43, Parliament-street, near the Houses of Parliament.

☞ Pictures cleaned and restored in the most careful manner, and warranted not to change.

F. LEAKE'S RELIEVO LEATHER; Tapestry Hangings and Ornaments in Relief, for Walls, Ceilings, Halls, Dining and Drawing Rooms; Screens, Cornices, Libraries, and Frames; Bookbindings and Albums; Leather Flowers, Fruits, and Foliage in great variety, and at moderate charges, at F. LEAKE'S, 9, Warwick-street, Regent-street.

MODERN TOMBS.

GLEANED from the Public Cemeteries of London; Measured, drawn, and etched by ARTHUR WILLIAM HAKEWILL, Architect. Comprising 30 plates; with Introductory Essay. 4to, 21s. cloth.

A MONUMENT TO SHAKESPEARE.

Just Published,

A PROPOSAL for the erection of a Building to be adorned with Illustrations from the Works of Shakespeare; read before a meeting of the Society of Arts, Feb. 5, 1851, by A. W. Hakewill. Price 6d.

CUNDALL & ADDEY, 21, Old Bond-street.

WANTED a RESIDENT TEACHER of DRAWING from OBJECTS. One who combines with a knowledge of the above, that of French, German, and the Organ will be preferred. Address, prepaid, to the Rev. ARTHUR RIGG, College, Chester.

# BAXTER'S

# GREAT EXHIBITION PICTURE,

## PRINTED IN OIL COLOURS BY HIS PATENT PROCESS.

*Price* 3*s.* 6*d.*

**Also during the Month of June he will Publish various Prints, which may be seen in the Fine Art Court at the Great Exhibition.**

**From the Times, May 15, 1851.**

"THE GREAT EXHIBITION.—In our own manufactures, the mechanical genius of the country reigns supreme, and in its presence the unaided efforts of handicraftsmen appear small and insignificant indeed. It travels everywhere, and invades every compartment, even that of the Fine Arts, in the court dedicated to which some of the most conspicuous contributions are specimens of printing in oil, and attempts to reproduce, by mechanical means, the sentiment and inspiration of the painter."

**From the Morning Chronicle, May 8, 1851.**

"THE EXHIBITION BUILDING.—Mr. Baxter, whose elegant prints in oil, as they adorn many of our shop windows, must have attracted the admiration of every passer-by, has just published one of the Exhibition Building in the same style of beauty and expression. Numerous as have been the shapes in which the Palace of Glass has been presented on paper, none have surpassed this in merit and execution. It is really delightful to look upon; and cannot fail to command universal admiration at the ingenious process by which such effects are produced."

**Le Courrier de l'Europe, Samedi, Mai 17, 1851.**

"Vue de la Grande Exposition, imprimée en couleurs à l'huile, et il ne peut exister rien de plus parfait comme dessin et comme exécution. Les Arts doivent beaucoup à M. Baxter pour son invention de procédé d'imprimerie en couleurs à l'huile, et pour la perfection où il l'a portée, en y dévouant presque exclusivement sa vie. La vue de l'Exposition est au nombre des meilleurs spécimens qu'il a produits, et sera l'un des plus charmants comme l'un des plus fidèles et des plus frappants souvenirs de ce grand congrès industriel."

**From the Sun, May 3, 1851.**

"THE CRYSTAL PALACE.—An exquisitely-coloured sketch of this fairy-like edifice has been just produced by Mr. G. Baxter, and, in its delicate tints, conveys perhaps the best idea as yet afforded by the engraver of the effect of the structure of the Exhibition. A motley concourse of visitors is portrayed around the structure, with due regard to the variety of costume and to an artistic grouping of the multitude. Other examples of Mr. Baxter's skill as a draughtsman, printed in the same charming style, are, we understand, in a forward state; and, if in any way comparable to the present specimen, we doubt not will be cordially welcomed and duly appreciated. It may be observed that all of these very elegant and effective productions are printed in oil colours, according to the ingenious contrivance of the patentee."

**From the Illustrated News, May 10, 1851.**

"GREAT EXHIBITION PICTURE, &c., IN THE FINE ART COURT.—Mr. Baxter has produced a series of coloured pictures, which, we understand, have met with a very extensive sale. Many of these pictures are exhibited by Mr. Baxter in one large frame. They are meritorious in their execution, pretty, and pleasing."

**From the Illustrated News, May 17, 1851.**

"THE CRYSTAL PALACE IN COLOURS.—Mr. Baxter, with whose success in oil-colour printing the public are familiar, has just produced an effective view of the Great Palace of Industry, showing the south side and east end. By this process he has cleverly rendered the glass; and the picture is altogether a pleasing memorial of the World's Wonder."

**From the Athenæum, May 10, 1851.**

"Amongst the myriad prints, of all sizes and descriptions, representing the Fairy Palace in the Park, we may single for remark a very beautiful specimen of Mr. Baxter's process of printing in oil-colours, which shows the Building and its animated surroundings since the Exhibition opened. The method applies with great effect to the reproduction of this marvellous structure,—bringing all its fine tintings eloquently out, and is one of a series which Mr. Baxter is about to publish."

**From the Weekly Dispatch, May 4, 1851.**

"GREAT EXHIBITION PICTURE.—Hundreds of pictorial representations of the Crystal Palace have been crowded upon us for notice by the publishers; but in almost every instance we were compelled, either from a want of space, or the subject being indifferently treated, to lay them aside. We have now before us Baxter's view of the Building. It is printed in oil-colours, and is one of the best specimens of this beautiful art we have ever seen. We cordially recommend this picture not only to ladies or gentlemen who intend making a present to their country friends, but to those who foster the arts and patronise talent."

**From the Atlas, May 10, 1851.**

"Mr. Baxter, the inventor of the pretty oil engravings to be seen in the shop windows, has set out in this style a view of the Great Exhibition, which is the prettiest thing of the kind we have yet seen."

**From the Britannia, May 10, 1851.**

"BAXTER'S PRINT OF THE EXHIBITION.—This is unquestionably the best specimen we have seen of Baxter's patent process of printing in oil colours. The drawing is exceedingly spirited in itself, and brings out the Crystal Palace in all its brilliancy, while the colours are beautifully blended, and altogether presents one of the most pleasing pictures of the Exhibition we have yet met with."

**From the Spectator, May 10, 1851.**

"PRINTING IN OIL COLOURS.—Here again we have a reminder of the great feature of the year. Mr Baxter has applied his process, several specimens of which he contributes to the Great Exhibition, to the rendering of that Exhibition itself. The print is produced with care and delicacy."

**From the Literary Gazette, May 15, 1851.**

"Amongst the myriad prints of all sizes and descriptions representing the Glass Palace, is a very beautiful specimen of Mr. Baxter's process of printing in oil colours, which shows the building and its animated surroundings since the Exhibition opened."

**From the British Army Dispatch, May 15, 1851.**

"FINE ARTS.—THE GREAT EXHIBITION.—A beautiful print of the Great Exhibition in oil colours has just been produced by Mr. Baxter, the inventor and patentee of this most ingenious and effective process. Exclusive of the admirable correctness of the drawing as a representation of the Crystal Palace, this novel style of portraying either landscape or figures enables the artist to depict his subject with a precision and distinctness—even in the far distance—extremely pleasing to the eye, obviating as it does the necessity of closely scrutinising the numerous details which so frequently mar the general effect of a coloured print. We do not remember to have seen a more faithful delineation of the 'World's Fair'—in the same compass—than the one we now write of, which Mr. Baxter has so ably executed."

**From the Weekly News, May 17, 1851.**

"FINE ARTS.—THE CRYSTAL PALACE.—The Great Exhibition, printed in oil colours by G. Baxter, the inventor and patentee, Northampton-square. This is, by many degrees, the most beautiful and most perfect of all the illustrations of the Great Crystal Palace which we have seen as yet, and we may safely add that it cannot fail to prove the most lasting. The grouping is as judicious as the figures of all ranks, nations and costumes, are minute and faithful, and the colouring varied and rich. The great wonder of the age itself towers aloft, mingling exquisitely with the hues of the green earth, and surrounding foliage, and the blue of the festive heaven."

**From the British Banner, May 14, 1851.**

"PRINTING IN OIL COLOURS.—Mr. George Baxter has applied his process, several specimens of which he contributes to the Great Exhibition, to the rendering of that Exhibition itself. The print is an elegant specimen of the high state to which Mr. Baxter has brought his process."

**From the Era, May 11, 1851.**

"BAXTER'S COLOURED PRINT OF THE GREAT EXHIBITION.—People who glance into print-shops and stationers may have noticed of late a style of coloured engraving which at first sight passes for a water-colour painting of peculiarly nice execution and extraordinary effect. Prince Albert and the Queen have figured charmingly after this new fashion, and for a shilling or two have been purchased prints of landscapes and figures of so desirable a character that their owners have wondered, as we admit to have done, by what process such a perfect blending of engraving and colouring has been accomplished. We have a print of the Great Exhibition, showing this novel invention to surprising advantage. Had a miniature painter produced this work on ivory, dotting all the minutiæ with great care, particularly the numerous figures that are grouped together in the foreground, he could not have produced a more pleasant picture. The finish, and particularly the minute details, are very exact, and the plate is not only a faithful representation of the Crystal Palace, as seen from the Park, but a curious specimen of Art, and a picture likely to be prized for its abstract merit."

**From the Weekly Chronicle, May 4, 1851.**

"BAXTER'S PRINT OF THE CRYSTAL PALACE.—Amongst the numerous prints of the exterior of the building for the Exhibition, with which the town has been inundated, we have seen none designed in such good taste, or so well executed, as that just published by Mr. G. Baxter, of Northampton-square. The view is taken from such a point in the park as to bring the western angle of the building, together with a very large area into the foreground, while at the same time the extensive façade is fully displayed. The figures in the foreground are admirably grouped, and the costumes tastefully varied, and the colouring, which is remarkably brilliant, is yet made to harmonise exactly with the soft grey tint of the distant parts of the building. Although called a print, it is, in fact, an 'oil picture,' executed by a process invented by Mr. Baxter, which he has for some time successfully adopted, and which is deserving of success."

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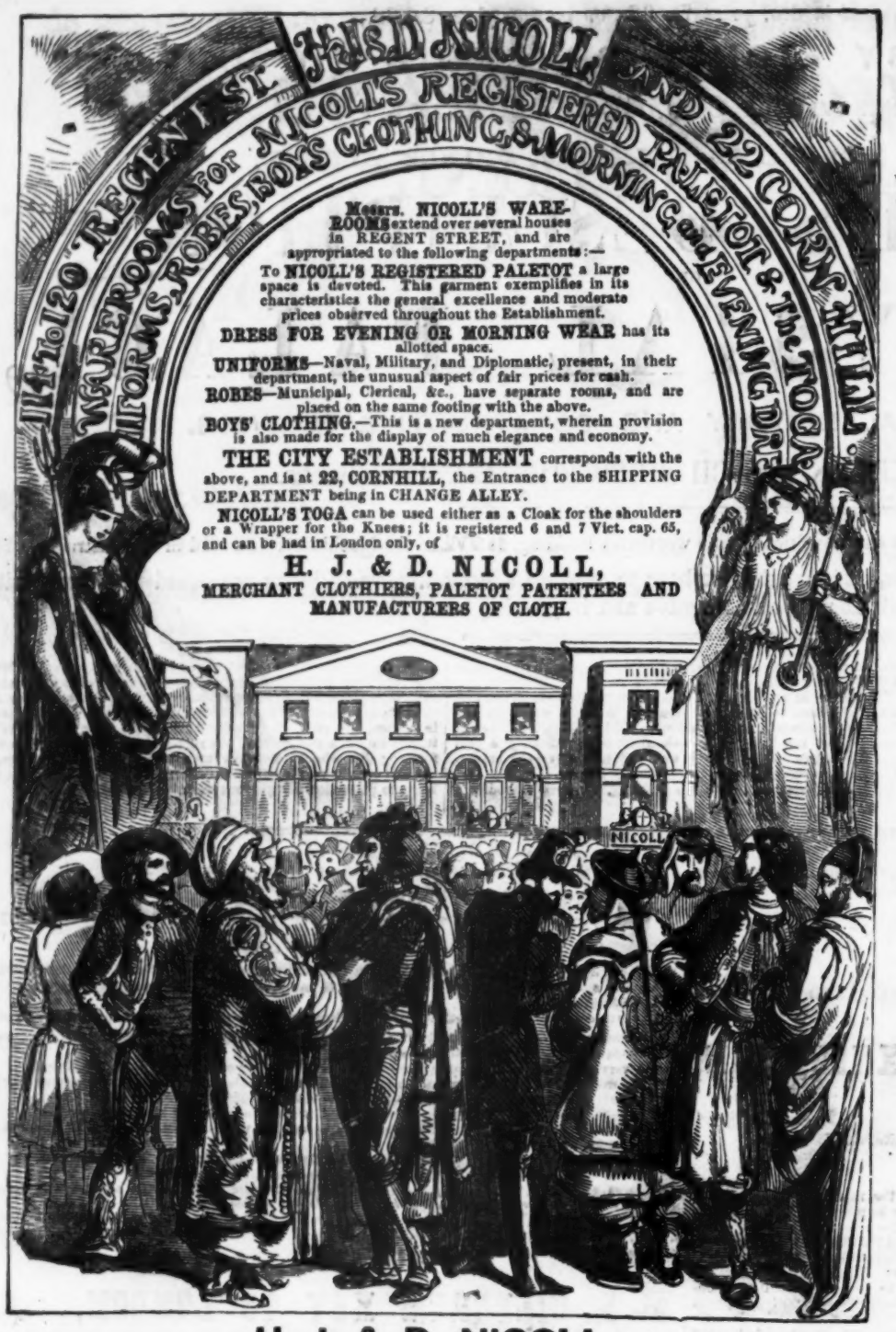
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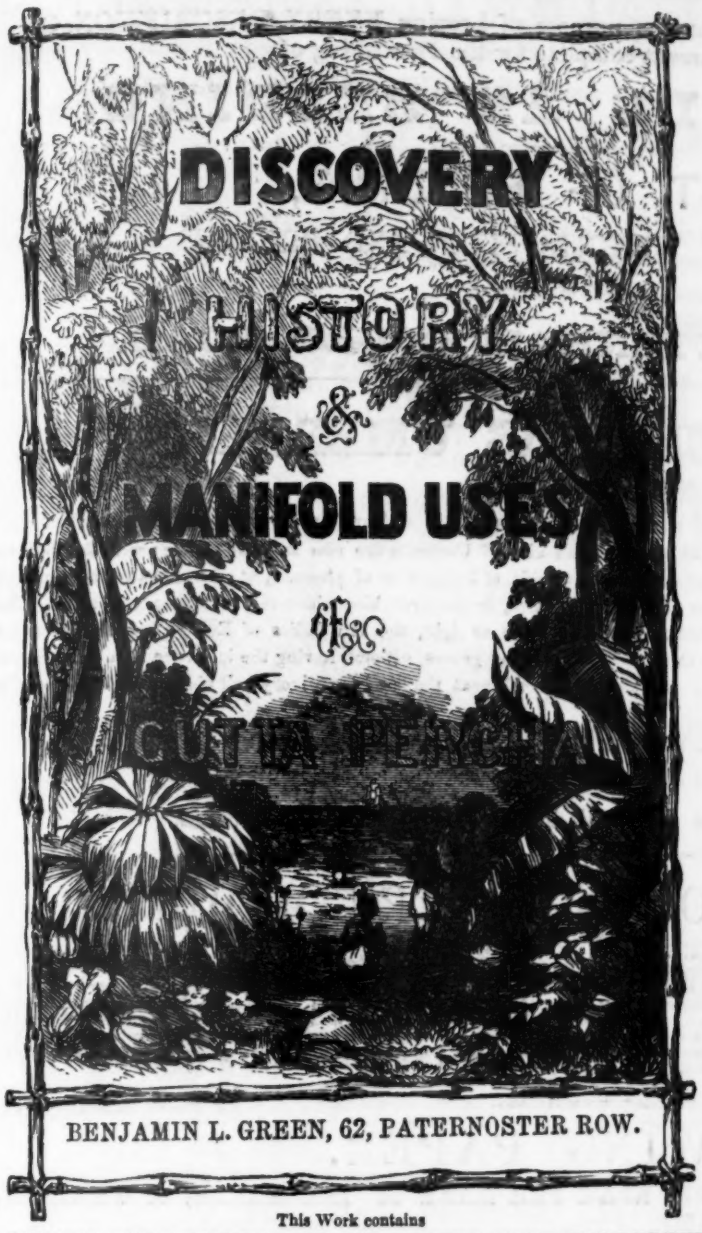
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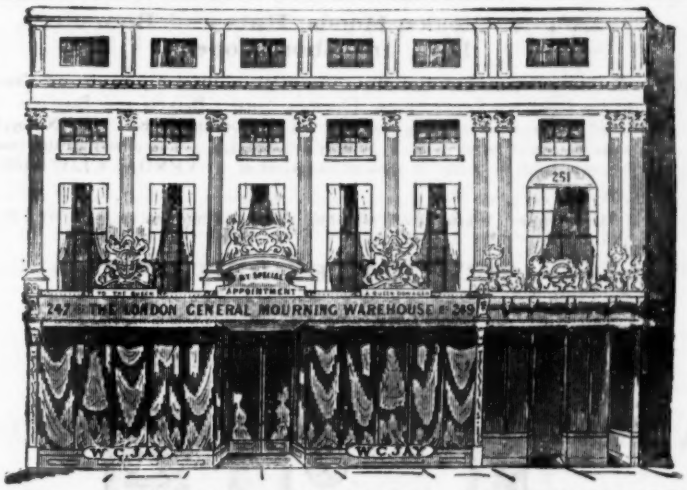
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The PATENTEE invites and will be obliged by an inspection.

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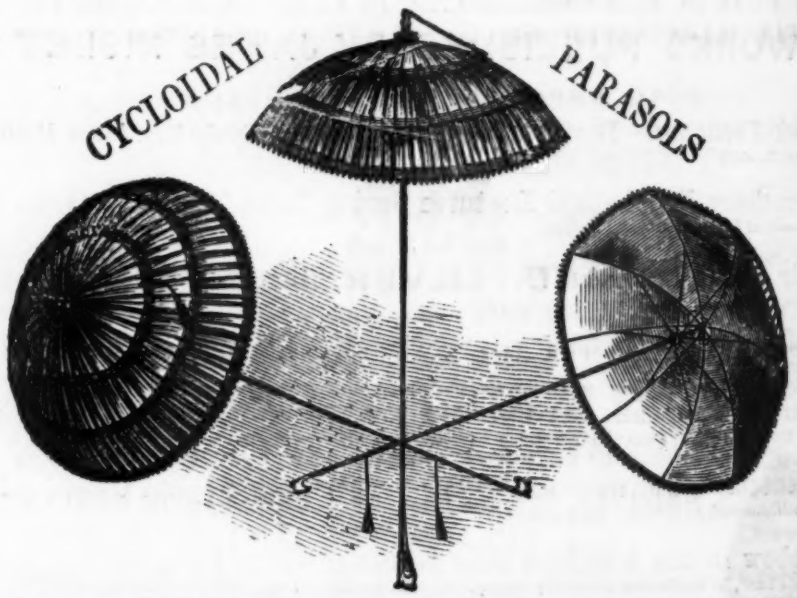
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Established by Act of Parliament in 1834; 8, Waterloo-place, Pall-mall, London; 97, George-street, Edinburgh; 12, St. Vincent-place, Glasgow; 4, College-green, Dublin.

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The Bonus added to Policies from March, 1834, to the 31st of December, 1847, is as follows:—

| Sum Assured. | Time Assured. | Sum added to Policy in 1841. | Sum added to Policy in 1848. | Sum Payable at Death. |
|---|---|---|---|---|
| £ | | £ s. d. | £ s. d. | £ s. d. |
| 5000 | 13 yrs. 10mnts | 638 6 8 | 787 10 0 | 6470 16 8 |
| 5000 | 1 year | ..... ..... | 112 10 0 | 5112 10 0 |
| 1000 | 13 years | 100 0 0 | 157 10 0 | 1257 10 0 |
| 1000 | 7 years | ..... | 157 10 0 | 1157 10 0 |
| 1000 | 1 year | ..... | 22 10 0 | 1022 10 0 |
| 500 | 13 years | 50 0 0 | 78 15 0 | 628 15 0 |
| 500 | 4 years | ..... | 45 0 0 | 545 0 0 |
| 500 | 1 year | ..... | 11 5 0 | 511 5 0 |

The Premiums, nevertheless, are on the most moderate scale, and only one-half need be paid for the first five years, when the Insurance is for Life. Every information afforded on application to the Resident Director, No. 8, Waterloo-place, Pall-mall, London.

## THE YORKSHIRE FIRE AND LIFE INSURANCE COMPANY.

*Established at York*, 1824,
AND EMPOWERED BY ACT OF PARLIAMENT.

CAPITAL, £500,000.

TRUSTEES.

Lord WENLOCK, Escrick Park,
G. L. THOMPSON, Esq., Sheriff-Hutton Park,
ROBT. SWANN, Esq., York.

BANKERS,—Messrs. SWANN, CLOUGH, & Co., York.
ACTUARY and SECRETARY,—Mr. W. L. NEWMAN, York.

The attention of the public is particularly called to the terms of this Company for

LIFE INSURANCES,

And to the distinction which is made between MALE and FEMALE Lives.

Extract from the Table of Premiums for Insuring £100.

| Age next birthday. | A MALE. | A FEMALE. | Age next birthday. | A MALE. | A FEMALE. |
|---|---|---|---|---|---|
| | Whole Life Premiums. | | | Whole Life Premiums. | |
| | £ s. d. | £ s. d. | | £ s. d. | £ s. d. |
| 10 | 1 7 6 | 1 5 4 | 46 | 3 11 6 | 3 3 2 |
| 13 | 1 9 3 | 1 7 0 | 50 | 4 1 9 | 3 13 3 |
| 16 | 1 11 3 | 1 8 10 | 53 | 4 11 6 | 4 2 6 |
| 20 | 1 14 4 | 1 11 6 | 56 | 5 4 0 | 4 14 0 |
| 23 | 1 17 0 | 1 13 8 | 60 | 6 6 0 | 5 12 6 |
| 26 | 2 0 3 | 1 16 2 | 63 | 7 4 0 | 6 9 6 |
| *30 | 2 5 0 | 1 19 9 | 66 | 8 4 0 | 7 10 8 |
| 33 | 2 8 6 | 2 2 10 | 70 | 10 0 4 | 9 7 6 |
| 36 | 2 15 0 | 2 6 4 | 73 | 11 16 2 | 11 2 6 |
| 40 | 2 19 9 | 2 12 0 | 76 | | 13 1 9 |
| 43 | 3 5 3 | 2 17 3 | 80 | | 15 19 10 |

* *Example.*—A Gentleman whose age does not exceed 30, may insure £1000, payable on his decease, for an annual payment of £22 10s. 0d.; and a Lady of the same age can secure the same sum, for an annual payment of £19 17s. 6d.

Prospectuses with the rates of premium for the intermediate ages, and every information may be had at the Head Office in York, or of any of the Agents.

### FIRE INSURANCES

Are also effected by this Company, on the most moderate terms.

Agents are wanted in those Towns where no appointments have been made. Applications to be made to Mr. W. L. NEWMAN, Actuary and Secretary, York; or to Mr. HENRY DINSDALE, 12, Wellington-street, Strand, Agent for London.

## THE EAGLE INSURANCE COMPANY.

Established 1807, by Act of Parliament,
3, CRESCENT, NEW BRIDGE-STREET, BLACKFRIARS, LONDON.

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James Saner, Esq., M.D. Finsbury-square.
William Cooke, Esq., M.D., 39, Trinity-square, Tower-hill.

ACTUARY AND SECRETARY—Charles Jellicoe, Esq.

The annual income of this company exceeds One Hundred and Twenty Thousand Pounds.

The number of existing Policies is upwards of Four Thousand.

The total amount assured exceeds Two Million Eight Hundred Thousand Pounds.

At the last Division of Surplus, about One Hundred Thousand Pounds was added to the Sums assured under Policies for the Whole Term of Life.

The Division is Quinquennial, and the whole Surplus (less 20 per cent. only) is distributed amongst the Assured.

The lives assured are permitted in time of peace to reside in any country, or to pass by sea (not being seafaring persons by profession), between any two parts of the same hemisphere distant more than 33 degrees from the Equator, without extra charge.

Deeds assigning Policies are registered at the Office, and Assignments can be effected on forms supplied by the Company.

The general business of the Company is conducted on just and liberal principles, and the interests of the assured in all particulars are carefully consulted.

The Annual Reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent post-free, on application.

## PROVIDENT LIFE OFFICE,

50, REGENT STREET;

CITY BRANCH: 2, ROYAL EXCHANGE BUILDINGS.

ESTABLISHED 1806.

Policy Holders' Capital, £1,192,818.

Annual Income, £150,000. Bonuses Declared, £743,000.
Claims paid since the establishment of the Office, £2,001,450.

PRESIDENT.

The Right Honourable EARL GREY.

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HENRY BLENCOWE CHURCHILL, Esq., *Deputy Chairman.*

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William Henry Stone, Esq.
Capt. William John Williams.

J. A. Beaumont, Esq. *Managing Director.*

PHYSICIAN.—John Maclean, M.D., F.S.S., 29, Upper Montague Street, Montague-square.

NINETEEN-TWENTIETHS OF THE PROFITS ARE DIVIDED AMONG THE INSURED.

*Examples of the Extinction of Premiums by the Surrender of Bonuses.*

| Date of Policy. | Sum Insured. | Original Premium. | Bonuses added subsequently, to be further increased annually. |
|---|---|---|---|
| | £ | £ s. d. | £ s. d. |
| 1806 | 2500 | 79 10 10 Extinguished. | 1222 2 0 |
| 1811 | 1000 | 33 19 2 ditto | 231 17 8 |
| 1818 | 1000 | 34 16 10 ditto | 114 18 10 |

*Examples of Bonuses added to other Policies.*

| Policy No. | Date. | Sum Insured. | Bonuses added. | Total with additions, to be further increased. |
|---|---|---|---|---|
| | | £ | £ s. d. | £ s. d. |
| 521 | 1807 | 900 | 982 12 1 | 1882 12 1 |
| 1174 | 1810 | 1200 | 1160 5 6 | 2360 5 6 |
| 3392 | 1820 | 5000 | 3558 17 8 | 8558 17 8 |

Prospectuses and full particulars may be obtained upon application to the Agents of the Office in all the principal towns of the United Kingdom; at the City Branch, and at the Head Office, No. 50, Regent-street.

## ARGUS LIFE ASSURANCE COMPANY,

39, Throgmorton Street, Bank, and 14, Pall Mall.

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Thomas Kelly, Esq., Alderman.
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SOLICITOR.—William Fisher, Esq., 19, Doughty-street.

### ADVANTAGES OF ASSURING WITH THIS COMPANY.

In addition to a large subscribed capital, policy-holders have the security of an Assurance Fund of more than three hundred and twenty thousand pounds, and an income of £74,000 a year, arising from the issue of 7000 policies.

### BONUS, OR PROFIT BRANCH.

Persons assuring on the Bonus system will be annually entitled to 80 per cent. of the profits on this branch (after payment of five yearly premiums); and the profit assigned to each policy may be either added to the sum assured, or applied in reduction of the annual premium.

### NON-BONUS, OR LOW PREMIUM BRANCH.

The tables on the non-participating principle afford peculiar advantages to the assured, not offered by any other office—for where the object is the least possible outlay, the payment of a certain sum is secured to the policy-holder, on the death of the assured, at a reduced rate of premium.

| Premium to Assure £100. | | | Whole Term. | |
|---|---|---|---|---|
| Age. | One Year. | Seven Years. | With Profits. | Without Profits. |
| | £ s. d. | £ s. d. | £ s. d. | £ s. d. |
| 20 | 0 17 8 | 0 19 1 | 1 15 10 | 1 11 10 |
| 30 | 1 1 8 | 1 2 7 | 2 5 5 | 2 0 7 |
| 40 | 1 5 0 | 1 6 9 | 3 0 7 | 2 14 10 |
| 50 | 1 14 1 | 1 19 10 | 4 6 8 | 3 0 11 |
| 60 | 3 2 4 | 3 17 0 | 6 12 9 | 6 0 10 |

One-half of the whole term premium may remain on credit for seven years, or one-third of the premium may remain for life as a debt upon the policy at 5 per cent., or may be paid off at any time without notice.

Claims paid in one month after proofs have been approved.

Loans upon approved security.

The medical officers attend every day at Throgmorton-street at a quarter before two o'clock.

E. BATES, *Resident Director.*

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THE BRITISH MUTUAL LIFE ASSURANCE SOCIETY entertains proposals of any description involving the contingency of human life.

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Hon. Wm. Gore.
Thomas Hamber, Esq.
John Lodge, Esq.
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The public are invited to examine for themselves the advantages gained for assurers by the plan on which policies are granted by this office. Apply to

CHARLES JAMES THICKE, Sec.

17, New Bridge-street, Blackfriars.

## THE ALLIANCE BRITISH AND FOREIGN LIFE AND FIRE ASSURANCE COMPANY.

BARTHOLOMEW LANE, LONDON.

Capital £5,000,000 Sterling.

ESTABLISHED 1824.

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Sir Moses Montefiore, Bart.

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The Board, with a view of giving increased facilities to the Public in the transaction of Life Business, have directed the construction of various Tables in addition to those they had previously in use.

1. NON-PARTICIPATING, on Reduced Rates of Premium.
2. Tables on INCREASING and DECREASING Scales.
3. ,, subject to a LIMITED Number of Annual Payments.
4. ,, for ENDOWMENT ASSURANCES.

No entrance fees are charged. The Assured may proceed to any part of Europe without extra Premium. The Lives of Naval and Military Officers, not in actual service, are taken at the usual rates. A Commission to Solicitors and Agents bringing business is paid.

Detailed Prospectuses, with Tables of Rates and full particulars, will, on application, be forwarded by post, or may be obtained at the Head Office, 1, Bartholomew-lane, London; at the Office of the Company, 95, George-street, Edinburgh; and at their various agencies in England, Scotland, and Ireland.

*** *Loans on the Deposit of unencumbered Policies of the Company are made, up to their value, without legal expense to the borrower.*

A. HAMILTON, Secretary.

## PELICAN LIFE INSURANCE COMPANY,

ESTABLISHED IN 1797.

For Granting Assurances on Lives and Survivorships.

Offices.—70, Lombard-street, City; and 57, Charing-cross, Westminster.

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BONUS.—Notice.—Four-fifths of the net profits realised by the Company from Insurances effected upon the participating scale of premiums allotted, agreeably to the conditions of the policies, every seven years, commencing from the 3rd of July, 1840.

The following is a specimen of the Bonuses declared at the first septennial investigation, up to the 2nd July, 1847:—

| Age when Assured. | Sum Assured. | Premiums Paid. Number. | Premiums Paid. Amount. | Bonus Added. | Per centage on Premiums Paid. |
|---|---|---|---|---|---|
| | £ | | £ s. d. | £ s. d. | £ s. d. |
| 15 | 3000 | 6 | 315 0 0 | 164 16 8 | 53 0 0 |
| 25 | 5000 | 7 | 775 16 8 | 347 13 4 | 44 16 3 |
| 35 | 2500 | 6 | 431 17 6 | 189 16 0 | 42 11 8 |
| 45 | 2000 | 6 | 464 0 0 | 172 6 7 | 37 2 10 |

Annual Premium required for the Assurance of £100 for the whole term of life:—

| Age. | Without Profits. | With Profits. | Age. | Without Profits. | With Profits. |
|---|---|---|---|---|---|
| | £ s. d. | £ s. d. | | £ s. d. | £ s. d. |
| 15 | 1 11 0 | 1 15 0 | 40 | 2 18 10 | 3 6 5 |
| 20 | 1 13 10 | 1 19 3 | 50 | 4 0 9 | 4 10 7 |
| 30 | 2 4 0 | 2 10 4 | 60 | 6 1 0 | 6 7 4 |

ROBERT TUCKER, *Secretary.*

BRITISH MUTUAL SUBSCRIPTION LOAN CLASSES, for Loans or Investments.—Persons desirous of obtaining LOANS from £50 to £250, upon approved personal or other security, or profitable and secure investments, for similar amounts, are invited to examine the principles of the BRITISH MUTUAL SUBSCRIPTION LOAN ASSURANCE CLASSES, several of which have been already established, and are progressing very satisfactorily, and others (classes Q and R for London) are now in course of formation, and will shortly commence operation. Prospectuses, reports, and every information may be obtained on application at the British Mutual Life Office, 17, New Bridge-street, Blackfriars. Rules 6d. each copy, or 1s. per post.

CHARLES J. THICKE, Resident Secretary.

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HER ROYAL HIGHNESS THE DUCHESS OF GLOUCESTER, HER ROYAL HIGHNESS THE DUCHESS OF KENT,
HER ROYAL HIGHNESS THE DUCHESS OF CAMBRIDGE, HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE,
HER ROYAL HIGHNESS THE HEREDITARY GRAND DUCHESS OF MECKLENBERG-STRELITZ.

**President.—THE EARL OF HARROWBY.**

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**SECRETARY.**—CHARLES WILLIAM KLUGH, Esq., at the Office, 32, Sackville-street.

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# HOSPITAL FOR CONSUMPTION & DISEASES OF THE CHEST,

## BROMPTON.

THE COMMITTEE beg to announce the following Arrangements for promoting the interest of the Charity in the PRESENT YEAR:

# A GRAND MILITARY MUSICAL FESTIVAL,

Upon a scale hitherto unknown in this country, will be held, (by permission of the Authorities,) in the Gardens of the ROYAL HOSPITAL, CHELSEA, on the 17th and 18th of JUNE next.

**HER MAJESTY THE QUEEN, AND HIS ROYAL HIGHNESS THE PRINCE ALBERT,**

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The Programme of the Music to be performed will comprise Selections from the Works of the great Masters, and the most popular Composers, Native and Foreign; and it is believed this unprecedented Combination of Military Musical Talent will form one of the most prominent attractions to the numerous Foreigners visiting the Metropolis at this important and interesting period.

It is also proposed to associate with the MUSICAL FESTIVAL,

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PHILIP ROSE, Hon. Sec.
OSBORN P. CROSS, Sec.

Brompton, April, 1851.

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### CONDITIONS OF PUBLICATION.

The Work will be published in Monthly Parts, price One Shilling each. Every Part will contain four Sheets, or 32 quarto pages. It will be completed in 23 Parts, forming One Volume. The printing and paper will be of a superior character.

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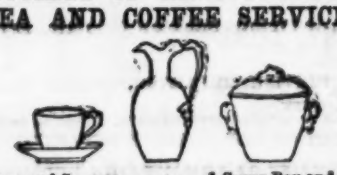
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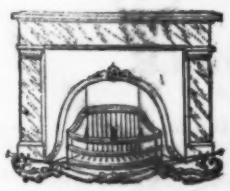
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**TESTIMONIALS.**

"THE GREAT CONTROVERSY.—We had occasion about this period last year to notice the PYRO-PNEUMATIC STOVE-GRATE of Mr. W. Pierce, of Jermyn-street, for the heating and ventilation of apartments, schools, and churches, and which very rapidly got into extensive use, from the fact, that men of the highest eminence in the scientific and medical world pronounced it as sound in principle, as simple in construction, and as healthful in its application as anything that could be devised. Attended thus with a success with which few novelties are visited, it will not surprise those who know the history of inventions, that claimants for the originality of the conception should start up. The majority of these were soon beaten by the development of their own claims; but a Mr. Cundy arose, who, it appears, threw sufficient difficulty in the way of Mr. Pierce to cause him to appeal to Dr. Ure and other competent judges as umpires in the matter. It is, therefore, but an act of justice to Mr. Pierce, and of interest to the public, where the question of health is really the gist of the affair, to state that, so far as these gentlemen's testimony is concerned, Mr. Pierce not only leaves his adversaries far behind, but actually gains fresh claims to originality by the contest. Dr. Ure, in conjunction with Mr. R. Hunt, Professor of the College of Economic Geology, say, in their report: 'We feel ourselves warranted in stating that Mr. Pierce's stove resembles Mr. Cundy's only in the circumstance that they both derive their air from an external source; *that all the details of their arrangement are different*; and that Mr. Pierce, *in securing the absence of iron* from all the air ways, has effected an essential improvement, obviating *all the objections to the circulation of air*, over hot iron, for the warming of apartments, churches or schools.' "—From the *Standard*, Nov. 11, 1850.

"Guy's Hospital, Jan. 2, 1851.

"Mr. William Pierce, of Jermyn-street, has recently fixed two of his PYRO-PNEUMATIC STOVE-GRATES at the above institution, one in the dissecting room and one in the medical-theatre, and I have much pleasure in testifying to their efficiency.

"SAMUEL COZENS, Clerk of Works."

"Port Eliot, Cornwall, 18th January, 1851.

"SIR,—It is with great pleasure I inform you that the two PYRO-PNEUMATIC Stoves you recently sent to the Earl of St. Germans have been fixed in the church of Saint Germans by his Lordship's desire; and I am happy to say answer the purpose of warming and ventilating the church exceedingly well, without any annoyance from smoke or unpleasant effluvia, and give great satisfaction to all that have seen them in use. I shall at all times be happy to show the stoves in operation to any persons desirous of seeing them.—I am, Sir, your obedient servant,

GEORGE HAWKINS, Builder to the Earl of St. Germans."

"To Mr. Pierce.

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| 4 Sauce Ladles | ,, | 0 18 0 |
| 2 Gravy Spoons | ,, | 0 16 0 |
| 4 Salt Spoons, gilt bowls | ,, | 0 8 0 |
| Mustard Spoons, do. | each ,, | 0 2 0 |
| Sugar Tongs | ,, ,, | 0 5 0 |
| Fish Knives | ,, ,, | 0 18 0 |
| Butter Knives | ,, ,, | 0 4 0 |
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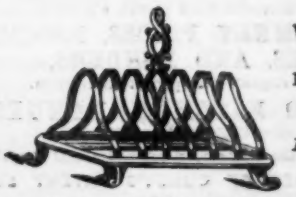
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No. 157. LONDON: JULY, 1851.

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ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.

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BRITISH INSTITUTION, Pall Mall.—The GALLERY with a Collection of PICTURES by ANCIENT MASTERS and deceased BRITISH ARTISTS, is OPEN daily from Ten to Six. Admission 1s. Catalogue 1s.

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EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS, incorporated by Royal Charter.—The TWENTY-EIGHTH ANNUAL EXHIBITION of this Society is NOW OPEN, from Nine A.M. until dusk.—Admittance 1s.

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THE SEVENTEENTH ANNUAL EXHIBITION of this SOCIETY, is NOW OPEN at their Gallery, 53, Pall Mall, near St. James's Palace, from 9 o'clock till Dusk

Admission 1s. JAMES FAHEY, *Secretary.*

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ALL the MOST INTERESTING DEPOSITS at the GREAT EXHIBITION will, in turn, be LECTURED ON at the ROYAL POLYTECHNIC INSTITUTION.—The PRESENT LECTURES are on the CHEMISTRY of the MINERALS and CRYSTALS at the Great Exhibition, beginning with DIAMONDS, RUBIES, and PEARLS, by J. H. Pepper, Esq.; and on BAKEWELL'S PATENT COPYING TELEGRAPH, by Dr. Bachhoffner.—a POPULAR LECTURE by Dr. Bachhoffner on the forthcoming nearly TOTAL ECLIPSE of the SUN.—The ROTATION of the EARTH, exhibited by FOUCAULT'S experiments.—The great economy of COOKING by GAS explained.—A LECTURE on the HISTORY of the HARP, by Frederick Chatterton, Esq., with Vocal Illustrations.—TWO SERIES of SPLENDID DISSOLVING VIEWS.—DIVER and DIVING BELL, &c., &c.—Admission, 1s.: Schools, Half-price.—Open daily from half-past Ten till Five, and every evening from Seven till half-past Ten.

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BIRMINGHAM SOCIETY OF ARTISTS.

WORKS OF ART intended for the ensuing Annual Exhibition at the Birmingham Society of Artists will be received by the Society's Agent, Mr. GREEN, 14, Charles-street, Middlesex Hospital (subject to the conditions contained in the Society's circular), up to the Ninth of August next.

HENRY HARRIS, Honorary Secretary.

Birmingham, May 19th, 1851.

THE LONDON AND WESTMINSTER BANK ISSUES CIRCULAR NOTES for £10 each, for the use of travellers and residents on the continent. These notes are payable at every important place in Europe, and thus enable a traveller to vary his route without inconvenience. No expense is incurred, and when cashed no charge is made for commission. They may be obtained at the head office of the London and Westminster Bank, in Lothbury; or at its branches, viz:—1, St. James's-square; 214, High Holborn; 3, Wellington-street, Borough; 87, High-street, Whitechapel; and 4, Stratford-place, Oxford-street.

J. W. GILBART, General Manager.

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THE EXHIBITION of DRAWINGS, &c., by ENGLISH AMATEUR ARTISTS, is now OPEN DAILY, at the GALLERY, No. 121, Pall Mall, opposite the Opera Colonnade, from Ten till Dusk. Admission 1s.; Catalogue 6d.

TO ARTISTS.

THE ART-UNION OF GLASGOW, at the General Meeting held on the 7th May, unanimously resolved that

A PREMIUM OF £50

should be awarded for the best Historical, Scriptural, or *Genre* Picture, and

A PREMIUM OF £25

for the best Landscape in the next Glasgow Exhibition.

Both Pictures must be certified to have been painted in 1848, or following years, and not previously exhibited in Scotland.

In awarding the Premiums, (in the case of works of equal merit,) a preference will be given to those the property of the Artists.

By order of the Committee,

ROBERT ALEXANDER KISTON,
Acting Secretary A.-U. of G.

Art-Union of Glasgow Office, 36, Argyle Arcade, Glasgow,
May 19, 1851.

SCOTTISH INSTITUTION
FOR THE
EDUCATION OF YOUNG LADIES,
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LADY SUPERINTENDENT—Miss MURRAY, 46, Moray-place.

The Eighteenth Session of this Institution commences on the 1st of October, 1851.

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All letters to be addressed to Mr. DUN, the Secretary, or to Miss. MURRAY, at the Institution, 9, Moray-place.

WEST OF SCOTLAND ACADEMY'S EXHIBITION.

THE ELEVENTH EXHIBITION of Works of Art, will be opened early in October. Cases from London and its vicinity WILL BE CALLED FOR by intimation being sent on or before the 13th OF SEPTEMBER, to Mr. GEORGE CROUCH, Carrier, No. 3, Tudor-street, Blackfriars; and from Edinburgh, to Mr. WILLIAM CROUCH, No. 40, North Bridge, on the 20th. of the same month.

The attention of Artists is requested to the list given below, of Premiums to be awarded by the Art-Union and by the Academy.

By order of the Council,

J. A. HUTCHISON, Secretary.

PREMIUMS BY ART-UNION OF GLASGOW.

1*st Premium.*—£50 for the best Picture in the Exhibition, Scriptural, Historical, or Genre.

2*nd Premium.*—£25 for the best Landscape in the Exhibition.

"*Both Pictures must be certified to have been Painted in 1848 or following years, and not previously Exhibited in Scotland, and a preference will be given to works in the possession of the Artist.*

PREMIUMS BY WEST OF SCOTLAND ACADEMY.

1*st Premium.*—The Gold Medal of the Academy and Ten Pounds for the best Picture in the Exhibition painted in Scotland.

2*nd Premium.*—A Gold Medal for the best Picture in the Exhibition painted in the West of Scotland.—neither Pictures having been before Exhibited.

Glasgow, Argyle Arcade,
1*st July*, 1851.

TO GENTLEMEN ABOUT TO PUBLISH.—HOPE & CO., Printers and Publishers, '*Statesman's Portfolio*' Office, 16, Great Marlborough-street, London, undertake the PRINTING and PUBLISHING of BOOKS, PAMPHLETS, SERMONS, &c., greatly under the usual charges. Rapid dispatch characterises their establishment; Pamphlets ready twenty-four hours after the receipt of copy. The greatest attention is also paid to the Publishing Department, and every endeavour made to push the sale of Works. Estimates sent free to all parts of the kingdom.

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There will be no restriction as to the nature of the improvement: It may be in the arrangement of light; in preparation of plates; in the manufacture of materials; in the arrangement of the chemical department, so as to promote the health of the operators; in improvement of lenses; in the construction of apparatus; in the manufacture of a superior paper for Photographic purposes; in simplifying the paper process; or in anything that has a direct tendency to advance the great discoveries of Talbot and Daguerre. An essay that shall point the way to valuable improvements, will be regarded as a fair subject of reward.

There will be no restriction as to the nationality of the competitor. The claims of England, France, Germany will be regarded as impartially as those of America.

No subject for competition will be received after the 31st day of December, 1851, and the decision shall be made as soon thereafter as the judges shall have been enabled to agree on the successful candidate.

The following gentlemen have kindly consented to act as judges. Their world-wide reputation will be sufficient guarantee of their strict impartiality.

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PROFESSOR JOHN W. DRAPER, of the New York University.
PROFESSOR JAMES RENWICK, of Columbia College.

All communications on the subject must be *post paid*, as none other will receive attention.
All explanations that may be asked will be made in the Photographic Art Journal, the editor of which has kindly offered its columns for the purpose.
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**UNDER THE PATRONAGE OF**

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|---|---|---|---|
| | £ | £ s. d. | £ s. d. |
| 1806 | 2500 | 79 10 10 Extinguished. | 1222 2 0 |
| 1811 | 1000 | 33 19 2 ditto | 231 17 8 |
| 1818 | 1000 | 34 16 10 ditto | 114 18 10 |

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| Policy No. | Date. | Sum Insured. | Bonuses added. | Total with additions, to be further increased. |
|---|---|---|---|---|
| | | £ | £ s. d. | £ s. d. |
| 531 | 1807 | 900 | 982 12 1 | 1882 12 1 |
| 1174 | 1810 | 1200 | 1160 5 6 | 2360 5 6 |
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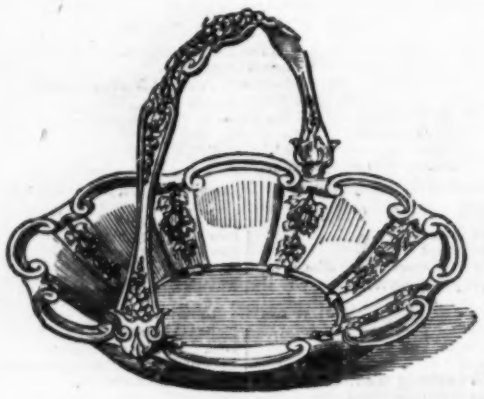
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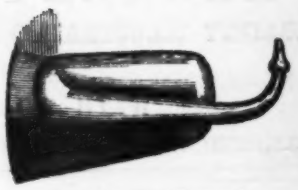

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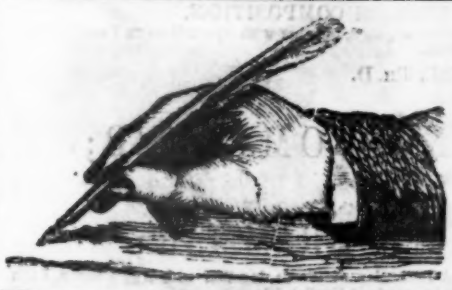
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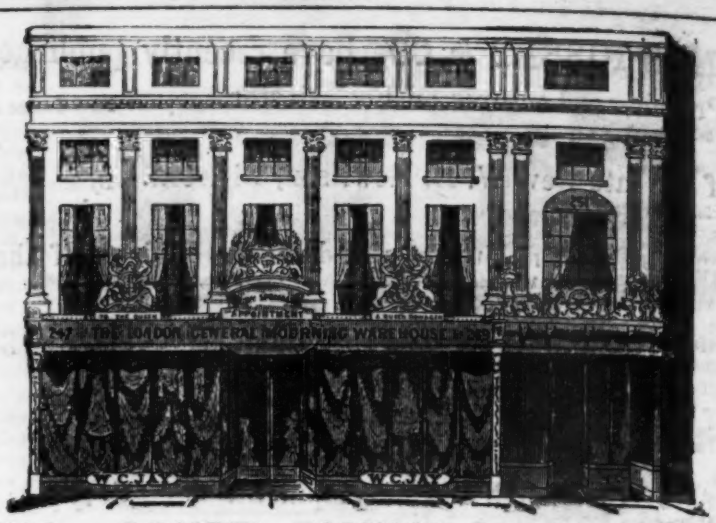
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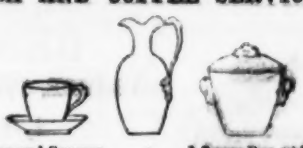
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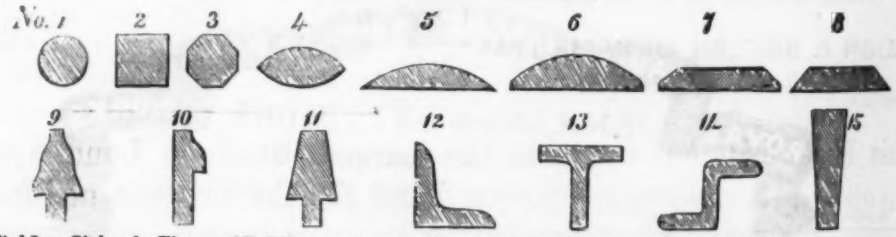
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Being the only PURE WARM AIR STOVE-GRATE yet invented that is constructed ENTIRELY OF FIRE-LUMPS, without any HEATING SURFACE OF IRON; is peculiarly adapted for the efficient WARMING AND VENTILATING CHURCHES, CHAPELS, SCHOOLS, PUBLIC ROOMS, HOTELS, INVALIDS' APARTMENTS, &c. This Stove-Grate possesses the CHEERFUL OPEN FIRE, and from the NOVELTY OF ITS PRINCIPLE, ECONOMY IN USE, and ELEGANCE OF DESIGN, renders it more suitable than any other where these advantages, combined with purity of atmosphere, are important.—Price £7, £9 10*s.*, £13 10*s.*, and £16, in plain design.

It may be seen in daily use at the University Hall, Gordon-square; the Polytechnic Institution; the Giraffe House of the Zoological Society, Regent's-park; Westminster Chapel; Lloyd's Registry of Shipping, Cornhill; Guy's Hospital; the Bank of Messrs. Alexander & Co., Lombard-street; and at the MANUFACTORY, 5, JERMYN STREET, where testimonials of its merits and prospectuses can be obtained; also at the Office of "THE BUILDER," York Street, Covent Garden.

**TESTIMONIALS.**

"THE GREAT CONTROVERSY.—We had occasion about this period last year to notice the PYRO-PNEUMATIC STOVE-GRATE of Mr. W. Pierce, of Jermyn-street, for the heating and ventilation of apartments, schools, and churches, and which very rapidly got into extensive use, from the fact, that men of the highest eminence in the scientific and medical world pronounced it as sound in principle, as simple in construction, and as healthful in its application as anything that could be devised. Attended thus with a success with which few novelties are visited, it will not surprise those who know the history of inventions, that claimants for the originality of the conception should start up. The majority of these were soon beaten by the development of their own claims; but a Mr. Cundy arose, who, it appears, threw sufficient difficulty in the way of Mr. Pierce to cause him to appeal to Dr. Ure and other competent judges as umpires in the matter. It is, therefore, but an act of justice to Mr. Pierce, and of interest to the public, where the question of health is really the gist of the affair, to state that, so far as these gentlemen's testimony is concerned, Mr. Pierce not only leaves his adversaries far behind, but actually gains fresh claims to originality by the contest. Dr. Ure, in conjunction with Mr. R. Hunt, Professor of the College of Economic Geology, say, in their report: 'We feel ourselves warranted in stating that Mr. Pierce's stove resembles Mr. Cundy's only in the circumstance that they both derive their air from an external source; *that all the details of their arrangement are different;* and that Mr. Pierce, *in securing the absence of iron* from all the air ways, has effected an essential improvement, obviating *all the objections to the circulation of air*, over hot iron, for the warming of apartments, churches or schools.'"—From the *Standard*, Nov. 11, 1850.

"Guy's Hospital, Jan. 2, 1851.

"Mr. William Pierce, of Jermyn-street, has recently fixed two of his PYRO-PNEUMATIC STOVE-GRATES at the above institution, one in the dissecting-room and one in the medical-theatre, and I have much pleasure in testifying to their efficiency.

"SAMUEL COZENS, Clerk of Works."

"Port Eliot, Cornwall, 18th January, 1851.

"SIR,— It is with great pleasure I inform you that the two PYRO-PNEUMATIC Stoves you recently sent to the Earl of St. Germans have been fixed in the church of Saint Germans by his Lordship's desire; and I am happy to say answer the purpose of warming and ventilating the church exceedingly well, without any annoyance from smoke or unpleasant effluvia, and give great satisfaction to all that have seen them in use. I shall at all times be happy to show the stoves in operation to any persons desirous of seeing them.—I am, Sir, your obedient servant,

GEORGE HAWKINS, Builder to the Earl of St. Germans."

"To Mr. Pierce.

KITCHENS, LAUNDRIES, AND DRYING-ROOMS FITTED WITH EVERY IMPROVEMENT, AND ON THE MOST ECONOMICAL PRINCIPLE.

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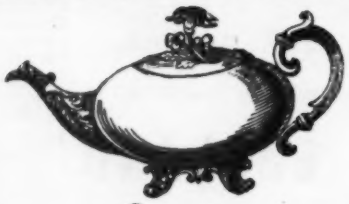
**Sole Agent for Nicholson's Prize Cottager's Range, New Patent Cooking Stove, and his recent Improvements in Stove-Grates, &c.**

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From 3*l.* 0*s.* 0*d.* each.







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CRUET FRAMES OF ALL SIZES AND DESIGNS,

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| 12 Dessert Spoons | " | 2 0 0 |
| 12 Tea Spoons | " | 1 7 0 |
| 4 Sauce Ladles | " | 0 18 0 |
| 2 Gravy Spoons | " | 0 16 0 |
| 4 Salt Spoons, gilt bowls | " | 0 8 0 |
| Mustard Spoons, do. each | " | 0 2 0 |
| Sugar Tongs | " | 0 5 0 |
| Fish Knives | " | 0 18 0 |
| Butter Knives | " | 0 4 0 |
| Soup Ladles | " | 0 18 0 |
| Sugar Sifter Pierced | " | 0 7 6 |
| 6 Egg Spoons, gilt | " | 0 15 0 |
| Moist Sugar Spoon | " | 0 3 0 |
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| Discount off, £10 per cent. | | 1 13 6 |
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SARL'S ARGENTINE SILVER PLATE.

THIS beautiful metal continues to stand unrivalled amongst all the substitutes for silver. Its intrinsic excellence, combined with its brilliant appearance, defies all competition. It is upwards of ten years since this manufacture was introduced by Sarl and Sons to the public, and, notwithstanding the many spurious and unprincipled imitations, the present demand exceeds all former precedents, thus giving a convincing proof of its having answered the end proposed, which was to produce an article possessing the durability and appearance of solid silver at one-sixth its cost. The magnificent stock has recently been enriched with many splendid novelties in dinner, tea, and breakfast service, and never possessed so many attractions as at the present time. The spoon and fork department includes all the various patterns that are manufactured in solid silver, and orders to any extent can be immediately executed. A new and enlarged pamphlet of sketches and prices is just published, and now ready for circulation. It may be obtained gratis by applying at the manufactories.—SARL and SONS, 17 and 18, Cornhill.





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A NEW AND CHOICE SELECTION OF **Table Candlesticks,**

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**Candlesticks** AND **Branches,** With 3 lights,

From 8*l.* 8*s.* per pair,

*Forming 5 lights at pleasure.*



# SARL & SONS, Nos. 17 and 18, CORNHILL.

THE

# ART-JOURNAL ADVERTISER.

No. 158. LONDON: AUGUST, 1851.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.

THE EXHIBITION of the ROYAL ACADEMY is now OPEN. Admission (from Eight to Seven o'Clock) One Shilling. Catalogue, One Shilling.

JOHN PRESCOTT KNIGHT, R.A., Sec.

BRITISH INSTITUTION, Pall Mall.—The GALLERY with a Collection of PICTURES by ANCIENT MASTERS and deceased BRITISH ARTISTS, is OPEN daily from Ten to Six. Admission 1s. Catalogue 1s.

GEORGE NICOL, Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—THE FORTY-SEVENTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, PALL MALL EAST, from Nine till Dusk.

Admittance, One Shilling. Catalogue, Sixpence. Will close on Saturday, August 9. GEORGE FRIPP, *Sec.*

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS, incorporated by Royal Charter.—The TWENTY-EIGHTH ANNUAL EXHIBITION of this Society is NOW OPEN, from Nine A.M. until dusk.—Admittance 1s.

Suffolk-street, Pall-mall East. J. W. ALLEN, Sec.

THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.

THE SEVENTEENTH ANNUAL EXHIBITION of this SOCIETY, is NOW OPEN at their Gallery, 53, Pall Mall, near St. James's Palace, from 9 o'clock till Dusk.

Admission 1s. JAMES FAHEY, *Secretary.*

AMATEURS.

THE EXHIBITION of DRAWINGS, &c., by ENGLISH AMATEUR ARTISTS, is now OPEN DAILY, at the GALLERY, No. 121, Pall Mall, opposite the Opera Colonnade, from Ten till Dusk. Admission 1s.; Catalogue 6d.

THE GREAT EXHIBITION AND THE ROYAL POLYTECHNIC INSTITUTION.

ALL the MOST INTERESTING DEPOSITS at the GREAT EXHIBITION will, in turn, be LECTURED ON at the ROYAL POLYTECHNIC INSTITUTION.—The PRESENT LECTURES are on the CHEMISTRY of the MINERALS and CRYSTALS at the Great Exhibition, beginning with DIAMONDS, RUBIES, and PEARLS, by J. H. Pepper, Esq.—POPULAR LECTURE by Dr. Bachhoffner on the TOTAL ECLIPSE of the SUN.—The ROTATION of the EARTH, exhibited by FOUCAULT'S experiments.—The great economy of COOKING by GAS explained.—A LECTURE on the HISTORY of the HARP, by Frederick Chatterton, Esq., with Vocal Illustrations.—TWO SERIES of SPLENDID DISSOLVING VIEWS.—DIVER and DIVING BELL, &c., &c.—Admission, 1s.; Schools, Half-price.—Open daily from half-past Ten till Five, and every evening from Seven till half-past Ten.

ART-UNION OF LIVERPOOL.

BY ROYAL AUTHORITY.

INSTITUTED 1834.

President.

THE RIGHT HON. THE EARL OF SEFTON.

Vice-Presidents,

THE MAYOR OF LIVERPOOL.

THEODORE RATHBONE, ESQ., SAMUEL HOLME, ESQ.

Treasurer.

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Hon. Secretary.

JOHN R. ISAAC.

EVERY SUBSCRIBER of ONE GUINEA for the Current Year, 1851, will be entitled to

I.—An Impression of each of the THREE ORIGINAL ENGRAVINGS executed for, and exclusively the Property of the Society, as follows:—

"KATHERINE,"

Engraved by F. HOLL, after W. P. FRITH, Esq., A.R.A.

"BIANCA,"

Engraved by F. HOLL, after W. P. FRITH, Esq., A.R.A.

"LA VIVANDIERE,"

Engraved by H. LEMON, after J. ABSOLON, N.W.C.S., *and which will be delivered at the time of subscribing.*

II.—A FREE ADMISSION to the EXHIBITION of PAINTINGS of the Liverpool Academy during the whole of the Season.

III.—The CHANCE of OBTAINING ONE of the PRIZES to be distributed at the General Meeting, consisting of:—1st. The right to select for himself a valuable WORK of ART from the Exhibition of the Liverpool Academy. 2nd. STATUETTES of the "ITALIAN BOY," by CLERGET, produced in Statuary Porcelain by W. T. COPELAND, Esq. 3rd. Artists' PROOFS of "THE WOMAN OF SAMARIA," Engraved by BELLIN, after J. R. HERBERT, Esq. R.A. 4th. "ORIGIN OF THE STOCKING LOOM," Engraved by HOLL, after A. ELMORE, Esq., A.R.A.

Subscriptions will be received by the MEMBERS of the COMMITTEE; the HONORARY SECRETARY; by the ASSISTANT SECRETARY, at the Office, 62, Castle-street; at the Exhibition Rooms, Old Post Office-place, on the opening of the Exhibition; and by the various AGENTS, for which see Prospectus.

JOHN R. ISAAC, Hon. Sec.

Office, 62, Castle-street, Liverpool, July, 1851.

N.B.—The Subscription Books are now open, the Print ready for delivery, and the Statuette on view.

IRISH POPLIN OR TABINET.

THE ONLY HOUSE for the exclusive Sale of this beautiful Manufacture, so much admired for Ladies' dresses and Gentlemen's Waistcoats, is Elliot's, removed from Pall Mall to 54, *St. James's Street.*

ART-UNION OF LONDON.—The Council regret to be compelled to announce that the EXHIBITION OF WORKS selected by the Prizeholders of 1851, is postponed from the 11th of August till the 1st of September, in consequence of the pictures being retained for exhibition beyond the usual time by the Royal Academy and other Societies. The Tickets already sent to Members will be available from the 1st to the 27th of September.

GEORGE GODWIN, } *Hon.*
LEWIS POCOCK, } *Secs.*

444, WEST STRAND, 22*nd July*, 1851.

GALLERY OF ILLUSTRATION, 14, Regent-street. The DIORAMA of the OVERLAND MAIL to INDIA, exhibiting Southampton, the Bay of Biscay, Cintra, the Tagus, Tarifa, Gibraltar, Algiers, Malta, Alexandria, Cairo, Suez, the Red Sea, Aden, Ceylon, Madras, Calcutta, and the magnificent Mausoleum, "the Taj Mehal," the Exterior by Moonlight, the beautiful Gateway, and the gorgeous Interior lighted by crystal and golden lamps, is NOW OPEN DAILY at 12, 3, and 8 o'clock. Admission, 1s., 2s. 6d., and 3s. Doors open half an hour before each representation.

BIRMINGHAM SOCIETY OF ARTISTS.

WORKS OF ART intended for the ensuing Annual Exhibition at the Birmingham Society of Artists will be received by the Society's Agent, Mr. GREEN, 14, Charles-street, Middlesex Hospital (subject to the conditions contained in the Society's circular), up to the Ninth of August next, the date inserted in the Society's circular being a typographical error.

HENRY HARRIS, Honorary Secretary.

Birmingham, May 19th, 1851.

GALLERY OF MODERN BRITISH ART

168, NEW BOND-STREET, adjoining the Clarendon.

This superb COLLECTION of PAINTINGS by the

MOST EMINENT MODERN BRITISH ARTISTS,

IS NOW OPEN, and includes, the

Three celebrated COLOSSAL PICTURES by W. ETTY, R.A., illustrating Incidents in the life of

JOAN OF ARC.

Also Etty's magnificent Picture, The Judgment of Paris, painted for the late Lord Darnley; Gaston de Foix, C. L. EASTLAKE, P.R.A.; Burning of the Houses of Parliament. J. M. W. TURNER, R.C.; Bohemian Gipsies, D. MACLISE, R.A.; The Vicar of Wakefield's Family, C. R. LESLIE, R.A.; Solomon Eagle, by P. S. POOLE, A.R.A.; and celebrated Works by STANFIELD, ROBERTS, HERBERT, LINNELL, MÜLLER, &c.

From Nine, A.M. till Dusk. ADMISSION, including Catalogue, ONE SHILLING.

GEOLOGY.—Persons wishing to become acquainted with this interesting branch of Science, will find their studies greatly facilitated by means of Elementary Collections, which can be had at Two, Five, Ten, Twenty, or Fifty Guineas each, arranged and sold by Mr. TENNANT, (Mineralogist to Her Majesty,) 149, Strand, London.

A Collection for Five Guineas, which will illustrate the recent works on Geology, containing 200 Specimens, in a Mahogany Cabinet, with five trays, viz.:—

MINERALS which are the components of rocks, or occasionally imbedded in them:—Quartz, Agate, Calcedony, Jasper, Garnet, Zeolite, Hornblende, Augite, Asbestus, Felspar, Mica, Talc, Tourmaline, Calcareous Spar, Fluor, Selenite, Baryta, Strontia, Salt, Sulphur, Plumbago, Bitumen, &c.

METALLIC ORES:—Iron, Manganese, Lead, Tin, Zinc, Copper, Antimony, Silver, Gold, Platina, &c.

ROCKS:—Granite, Gneiss, Mica-slate, Clay-slate, Porphyry, Serpentine, Sandstones, Limestones, Basalt, Lavas, &c.

FOSSILS from the Llandeilo, Wenlock, Ludlow, Devonian, Carboniferous, Lias, Oolite, Wealden, Chalk, Plastic clay, London clay, and Crag Formations, &c.

Mr. TENNANT gives PRIVATE INSTRUCTION in MINERALOGY, with a view to facilitate the study of GEOLOGY, and of the application of Mineral Substances in the Arts, illustrated by an extensive Collection of Specimens, Models, &c.

NIMROUD OBELISK.—A reduced MODEL of this interesting Obelisk is just published, having the Cuneiform writing and five rows of figures on each side, carefully copied from that sent by Dr. Layard to the British Museum. The Model is in Black Marble, like the original, and stands 20 inches high. MR. TENNANT, 149, Strand, London, will be happy to show a copy, and receive Subscribers' names. He has also Models of several Egyptian Obelisks.

GREAT EXHIBITION.

ANATOMICAL MODELS,

CLASS X., NO. 624.

REGISTERED PURSUANT TO THE ACT.

AN Anatomical Model of the Human Figure (in Papier Mâché and Gutta Percha), from Dissections by George Simpson, F.R.C.S. Height, with Pedestal, 6 feet 6 inches. Price from 50 to 80 Guineas.

A Vertical Section of the Human Head and Neck (in Gutta Percha), price £1 5s.; Glass Shade, 5s. extra.

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Pyro-Gallic Acid, Glacial Acetic Acid, and all other Photographic Chemicals.

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See Mr. Hunt's Paper in the Art-Journal for July.

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Under the Patronage of the most distinguished Patrons of the Fine Arts on the Continent and in England; of the Marquis of Lansdowne, the Earls of Eglintoun and Malmesbury, Lord Northwick, and others. Open daily, from 10 to 8 o'clock; on Mondays, from 10 to 6 o'clock, and in the Evenings of this day, lighted with gas, from 8 to 11 o'clock. Admittance, One Shilling.

AMERICAN DAGUERREOTYPE INSTITUTION, 433, West Strand (4 doors east of Lowther Arcade). Mr. MAYALL respectfully invites the public to examine his extensive Collection of Portraits of eminent men, Panoramas from Nature, &c.—See specimens at the door; at Argyle-place, Regent-street; and in the American division of the Great Exhibition.

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Each number contains Three beautifully coloured Illustrations, drawn on Stone from Nature by W. HENRY SOMERLEY.

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*Price Sixpence,*

Monument to Shakespeare.

A Proposal to institute a general Subscription, under the title of **"Shakespeare's Pence,"** for the purpose of erecting a Building, in London, to be adorned with illustrations from the works of Shakespeare, read before a Meeting of the Society of Arts, February 5, 1851.

CUNDALL & ADDEY, 21, OLD BOND STREET.

ANCIENT AND MODERN COINS, MEDALS, ETC.

MR. C. R. TAYLOR, 2, Tavistock-street, Covent-garden, respectfully announces to Connoisseurs and the Public in general, that he has a very extensive Collection of the above articles, comprising many rare and valuable specimens of Ancient and Mediæval Art, and possessing the greatest historical interest, from which selections may be made on the most moderate terms. Also several fine Proofs and Pattern Pieces, Numismatic Books, Cabinets, &c., &c. Articles forwarded to any part of the kingdom for approval, on a reference being given. Collections formed or completed, and every information desired promptly supplied in reply to communications addressed as above.

THE NEW "PARTI FLEUR;" or, BOUQUET BROOCH (Registered), as shown in the Exhibition, can now be had of JOSEPH ANGELL, 10, Strand. The only invention by which the freshness of the flowers is preserved without water, price 30s. in filagree silver. Also, The Irish Antique Shawl Brooches, the Tara Brooch and Fibulæ, &c. J. ANGELL begs to inform the Nobility and Gentry that his "ENAMELLED" TEA SERVICES AND PLATE are the only specimens of the kind in the Exhibition, and the first ever manufactured. A pamphlet, with descriptive particulars and prices, is now published, and may be had upon application to the Attendant at the Glass Case, No. 111, "Centre South Gallery," Precious Metals Department, or at

No. 10, STRAND, OPPOSITE THE GOLDEN CROSS.

DECORATIVE PAINTING.—Mr. FREDERICK SANG, from the Royal Academy of Munich, DECORATIVE ARTIST IN FRESCO, and in all other matters of Painting, whose works may be seen in the principal public buildings of the metropolis, begs to inform his patrons, and Architects in particular, that he has considerably increased his establishment, and is now enabled to undertake on the shortest notice, the embellishment of private and public buildings, in any part of the United Kingdom, on the most reasonable terms, and in any of the Classical, Mediæval, or Modern Styles. Apply to F. SANG, Decorative Artist, 56, Pall Mall, London.

THE LONDON AND WESTMINSTER BANK ISSUES CIRCULAR NOTES for £10 each, for the use of travellers and residents on the continent. These notes are payable at every important place in Europe, and thus enable a traveller to vary his route without inconvenience. No expense is incurred, and when cashed no charge is made for commission. They may be obtained at the head office of the London and Westminster Bank, in Lothbury; or at its branches, viz:—1, St. James's-square; 214, High Holborn; 3, Wellington-street, Borough; 87, High-street, Whitechapel; and 4, Stratford-place, Oxford-street.

J. W. GILBART, General Manager.

THE FINE ART SUBSCRIPTION GALLERY, FOR THE LOAN OF WORKS OF ART.

S. and J. FULLER respectfully invite the Patrons of Art to VIEW their SUBSCRIPTION GALLERY for the LOAN of WORKS of ART. Every department will contribute examples to the Collection: Landscape, Figures, Animal, Flowers, Fruit, Architecture, Ornamental and Decorative Designs, and Original Works of the principal Water Colour Painters.

N.B. The Terms, which have been arranged to meet all classes, will be forwarded, post-paid, to all parts of the kingdom.

Varnishing executed in a superior manner.

34 and 35, Rathbone-place.

St. Marylebone, July 21, 1851.

TO FIRE-ENGINE MAKERS, &c.

NOTICE IS HEREBY GIVEN, that the Vestrymen of the Parish of St. Marylebone, in the County of Middlesex, are desirous of receiving Tenders for a New Fire-Engine. Further particulars may be known on application to the Vestry's Surveyor, Mr. ROBERT SCACE, at his daily attendance at the Court-House, from 12 till 1 o'clock.

By Order, ROBERT SCACE, Surveyor.

# E. GAMBART & CO.,

**WHOLESALE PRINTSELLERS AND PUBLISHERS,**

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| THE DUET; or, An Afternoon Party. Eng. by Simmons, after Frank Stone. Size, 29½ by 22. Prints, £2 2s.; Proofs, £3 3s.; B. L., £4 4s.; Artists' | 6 | 6 | 0 |
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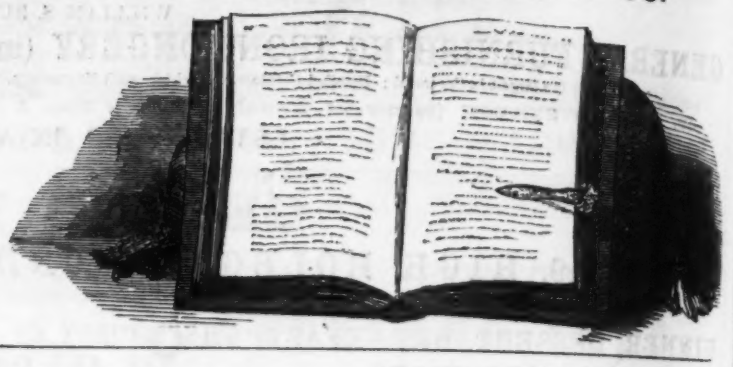
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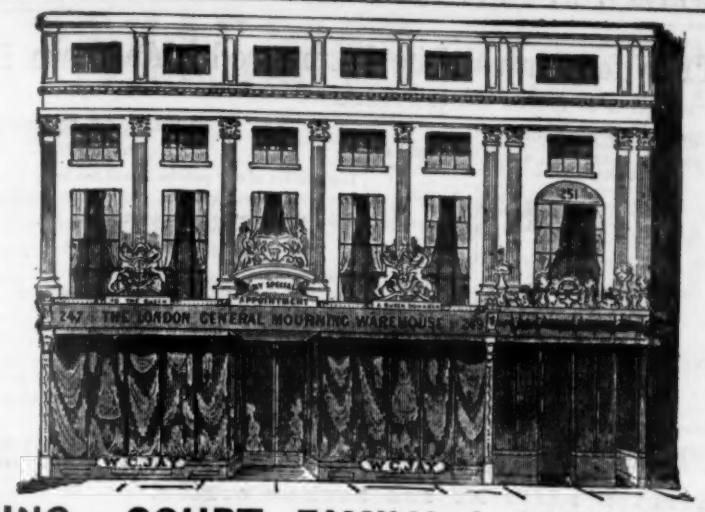
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## MOURNING:—COURT, FAMILY, & COMPLIMENTARY.

THE PROPRIETOR OF

### THE LONDON GENERAL MOURNING WAREHOUSE

Begs respectfully to remind families whose bereavements compel them to adopt Mourning attire, that every article, of the very best description, requisite for a complete outfit of Mourning may be had at this Establishment at a moment's notice.

### ESTIMATES FOR SERVANTS' MOURNING,

Affording a great saving to families, are furnished; whilst the habitual attendance of experienced assistants (including dressmakers and milliners) enables them to suggest or supply every necessary for the occasion, and suited to any grade or condition of the community.

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Is always kept made up, and a note, descriptive of the Mourning required, will ensure its being sent forthwith, either in Town or into the Country, and on the most Reasonable Terms.

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## CHILDREN'S FROCKS, COATS, & PELISSES,



In all the New Materials and prevailing Styles, a large portion of which are expressly adapted for SCHOOL WEAR, at



### SHEARMAN'S,

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*Between the Bank and Finsbury Square.*

SEVERAL THOUSAND constantly on view, from the useful In-door at 1s. 11d., 2s. 6d., 3s. 6d.; Medium, 5s. 6d., 7s. 6d., 10s. 6d., 12s. 6d.; Handsome, 15s. 6d., 18s. 6d., 21s.; up to the richest goods made in Silk Velvets, Three, Four, & Five Guineas.

HOLLAND DRESSES of all kinds. Frocks, 1s. 6d.; Pinafores, 9½d.; Blouses, 3s. 6d., 4s. 6d., and 5s. 6d.



PALETOTS, JACKETS, CLOAKS, and MANTLES, in all the prevailing styles, for all ages above two years, in great variety.



### Infants' Cloaks, Hoods, Hats and Bonnets. Long and Short Robes,

French Cambric Caps, Day and Night Gowns, Robe Blankets, Lawn and Cambric Night Caps, Open and Round Shirts, Trimmed Nursery Baskets and Bassinets, with or without Sheets, Blankets, &c., with every other article in BABY LINEN, together with what is usually required for a YOUNG FAMILY; thus obviating the trouble and inconvenience in going to various shops when JUVENILE CLOTHING is required.

An **Illustrated Pamphlet**, affording additional information, sent free on the receipt of a paid letter.

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## BRIDGE'S SARSAPARILLA

Is a Compound Concentrated Cortical Essence of Red Jamaica Sarsaparilla, recommended by the most eminent of the Faculty, and prescribed as a restorative for Impurity of the Blood, Affections of the Liver, Indigestion, Scorbutic and most Cutaneous Diseases, Chronic Rheumatism, Loss of Flesh, Constitutional Debility, and is used for freeing the Patient from the effects of Mercury.

"We have great pleasure in recommending Bridge's Preparation to any person who requires a course of Sarsaparilla."—*Medical Review.*

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"Bridge's Sarsaparilla offers greater advantages to the consumer than any other preparation; and in consequence of its high state of *Concentration*, it is unimpaired by *Age* or *Climate*. It will be found invaluable to those who have resided, or are about to reside, in Tropical Climates."—*Morning Chronicle.*

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"Latterly, in consequence of much debility, &c., subsequent to cholera, I have freely used your Sarsaparilla with complete benefit and success.—J. POETT, M.R.C.S.E."

A dessert-spoonful is a dose, equal in strength to half a pint of Compound Decoction as ordered by the London College of Physicians. In bottles, pints, 15s.; half-pints, 8s.; quarter-pints, 4s. 6d.

**BRIDGE'S SARSAPARILLA DEPOT, 270, REGENT STREET, LONDON.**

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### CLARK'S PATENT LAMPS ARE MADE TO GIVE SATISFACTION.

They are the most simple, the most economical, and the best of all Lamps.

**They Burn Oil or Candles, and are made for every use.**

*Every light can here be seen, from the star-light night-light to the brilliant gem, which is the greatest light in the world.*

**Every one should purchase Clark's Lamps, and buy none other.**

All who require good Lamps will be sure to call at the Establishment of the

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Please write down the address. The Company give this caution to prevent Lamps being sold which are imposed upon the Public as Clark's Patent Lamps, &c. &c.

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ONE HOUR and TWENTY MINUTES from LONDON,

ARE INVITED TO INSPECT

### SPIERS AND SON'S ESTABLISHMENT,

102 & 103, High-street, opposite St. Mary's Church Corner.

THEIR Stock, one of the largest and most varied out of London, includes goods of every description, suitable for presents, or for remembrances of Oxford. Among those for the use of tourists are GUIDE-BOOKS and MAPS of the UNIVERSITY and NEIGHBOURHOOD of every description published; Ordnance Maps; engraved Views of Oxford, and Models of its Public Buildings; Desks, Dressing Cases, Cutlery, Fancy Manufactures, articles of taste and virtù.

DECORATED PAPIER MACHE—Consisting of Tables, Screens, Cabinets, Desks, Albums, Portfolios, Work Boxes, Tea Caddies, Card Cases, &c., ornamented with views of Oxford and its neighbourhood, to the extent of 200 subjects, *all executed on their premises*, by eminent artists.

SPIERS and SON are publishers of the "ILLUSTRATED MEMORIAL for VISITORS TO OXFORD," containing views, maps, and general local information useful to the tourist.

Information of every description readily afforded to strangers visiting their establishment.

*In the Exhibition Building, their glass case, a semi-octagonal dome, is in the Central Avenue, next to De la Rue's.*

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Under Royal Patronage.

## DR. LOCOCK'S PULMONIC WAFERS

GIVE INSTANT RELIEF, AND A RAPID CURE OF

### Asthma, Consumption, Coughs, Colds, and all Disorders of the Breath and Lungs.

*Small Books, containing many hundreds of properly authenticated Cures of Asthma and Consumption, may be had from every Agent.*

IN COUGHS the effect of these Wafers is truly surprising, as within ten minutes after taking a dose the most violent cough is subdued.

THEY HAVE A PLEASANT TASTE.

TO SINGERS AND PUBLIC SPEAKERS these Wafers are invaluable, as by their action on the throat and lungs they remove all hoarseness in a few hours, and wonderfully increase the power and flexibility of the voice.

NOTE.—*Full Directions are given with every box, in the English, German, and French Languages.* PRICE 1s. 1½d., 2s. 9d., and 11s. per box. Also

## DR. LOCOCK'S ANTIBILIOUS WAFERS

HAVE A MOST PLEASANT TASTE.

*Price* 1s. 1½d., 2s. 9d., and 11s. *per box.*

This is an aromatic and aperient Medicine, of great efficacy for regulating the secretions, and correcting the action of the stomach and liver, and is the only safe remedy for all BILIOUS AFFECTIONS.

It is mild in its action, and suitable for all seasons and constitutions, while its AGREEABLE TASTE renders it the *best Medicine for Children. Full directions are given with every box.*

OBSERVE! *that every genuine box has printed in the* GOVERNMENT STAMP *the words* "DR. LOCOCK'S WAFERS;" *and the signature of* "DA SILVA & Co.," 36, Bride-lane, Fleet-street, London, *is printed on the directions given with every box.*

SOLD BY ALL DRUGGISTS.

IMPORTANT CAUTION.

It having been stated by E. Taylor and James Johnson, of Rochester, N. Y., America, that they have purchased the right and secret of preparing these medicines in the United States; this is to give notice, that such statements are wholly untrue, and that we never sold such right or divulged such secret to them, nor any one else, and that the only Genuine Medicine bears the stamp of the British Government outside every box, whereon is printed the words "DR. LOCOCK'S WAFERS," by order of Government; also on every sheet of Directions is our Signature, "DA SILVA & Co.;" and all preparations purporting to be the same, and not having such stamp and signature as aforesaid, are counterfeits and an imposition.

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### "Where shall we Go this Morning?"

SUCH is usually the query over the breakfast table with visitors to London. Let us answer the question. If you can admire the most beautiful specimens of Papier Mâché manufacture which are produced in this country, displayed in the most attractive forms—if you want a handsome or useful Dressing-Case, Work-Box, or Writing-Desk—if you need any requisite for the Work-table or Toilet—or if you desire to see one of the most elegant emporiums in London, then you will go to MECHI'S, 4, LEADENHALL STREET, near the India House, in whose show-rooms you may lounge away an hour very pleasantly.

# THE SCOTTISH PROVIDENT INSTITUTION for Mutual Life Assurance by Moderate Premiums.

(ESTABLISHED 1837. INCORPORATED BY SPECIAL ACT OF PARLIAMENT).

**PRINCIPLES.**

THE SCOTTISH PROVIDENT INSTITUTION is a Society for *Mutual Assurance*; as such the *whole* of the profits (after deducting the cost of management) become the property of the assured.

But while the SCOTTISH PROVIDENT INSTITUTION possesses this advantage in common with other Mutual Offices, it claims superiority over them in the following particulars:—

1st. *Premiums at early and middle ages about a fourth lower.*

2nd. *A more accurate adjustment of the rates of premium to the several ages.*

3rd. *A principle in the division of the surplus, more safe, equitable, and favourable to good lives;*

4th. *Exemption from entry-money.*

POLICIES INDISPUTABLE EXCEPT ON THE GROUND OF FRAUD.

**SPECIMENS OF PREMIUMS**

For Life, and for 21 years, to assure £100, with Whole Profits at death.

| Age. | Payable for whole of Life. | Payable for 21 years. | Age. | Payable for whole of Life. | Payable for 21 years. |
|---|---|---|---|---|---|
| | £ s. d. | £ s. d. | | £ s. d. | £ s. d. |
| 20 | 1 15 8 | 2 7 10 | 34 | 2 5 7 | 2 18 6 |
| 22 | 1 16 9 | 2 9 0 | 36 | 2 8 2 | 3 0 11 |
| 24 | 1 17 7 | 2 10 1 | 38 | 2 11 3 | 3 3 6 |
| 26 | 1 18 6 | 2 11 3 | 40 | 2 14 9 | 3 6 4 |
| 28 | 1 19 11 | 2 12 10 | 42 | 2 18 5 | 3 9 5 |
| 30 | 2 1 6 | 2 14 6 | 44 | 3 3 3 | 3 12 10 |
| 32 | 2 3 5 | 2 16 4 | 46 | 3 8 5 | |

A comparison of these premiums with those of other Mutual Offices, will at once show the immediate advantages secured.

**PROGRESS OF SOCIETY.**

During the year 1850—

| | |
|---|---|
| The number of new policies issued has been | 592 |
| The sums assured by these, exclusive of annuities | £260,302 |
| And the premiums on new assurances | 10,639 |

Since the institution of this Society in 1837—

| | |
|---|---|
| The number of policies issued has been | 4,600 |
| Covering assurances amounting to upwards of | £3,000,000 |
| The subsisting assurances now amount to | 1,652,707 |
| The annual income of this Society is | 54,500 |
| And the accumulated fund exceeds | 166,800 |

These results are the more satisfactory as the Directors have firmly adhered to their rule of allowing no commission to any other than their own recognised official agents.

Comparative Tables; Prospectus detailing the Society's Systems of "Investment and Family Provision," and of "Provision for Advanced Age;" Annuity Tables, and every information forwarded, free on application to the LONDON BRANCH, 12, MOORGATE STREET, CITY.

GEORGE GRANT, Resident Secretary.

☞ ASSURANCES MAY BE EFFECTED DAILY AT THE LONDON OFFICE.

# R. W. WINFIELD,

## CAMBRIDGE STREET WORKS, BIRMINGHAM.

PROPRIETOR OF THE ORIGINAL PATENT FOR

## METALLIC MILITARY BEDSTEADS,

PATENTEE and Manufacturer of others upon improved principles; in Brass, Iron, and the Precious Metals; also Manufacturer of Brass Desk, Pew, Organ, and other Railing; Window Cornices, Patent Curtain Bands and Ends; Glass Cornice Rings; Locomotive Railings and Mouldings; Brass and Zinc Name Plates for Shop Fronts; Sash Bars and Window Guards; Candle Chandeliers and Sconces; Patent Tubes by the New Patent Process, whether Taper or Double; Picture, Pulley, Curtain, Wardrobe, and Stair Rods, Astragals, and Beading; Window Fronts, Mouldings, Plates, and Guards; Balustrades; Fire Screen Stands and Arms; Bonnet, Hat, Cloak, and Umbrella Stands; Brass and Iron Reclining and other Chairs; Gas Chandeliers, Pillars, Branches, and Fittings of all Kinds; Tubing of every description, rough and finished; Brass and Copper Wire, and Rolled Metals.

SHOW ROOMS:

## Cambridge Street Works, Birmingham; London, 141, Fleet Street.

R. W. WINFIELD'S Show Rooms contain Specimens of his Patent Metallic Military, Travelling, and House Bedsteads, so much in use at Home and Abroad; with many other Articles of Furniture in Brass, Bronze, Or-molu, and imitation of Silver; together with Gas Fittings of every Description, and a Variety of other Articles of his Manufacture. The Portable Bedsteads are admirably adapted for use in the Camp, or for Travelling; and are also well suited for Officers in the Army and Navy.

## GLASS SHADES



FOR THE COVERING AND PRESERVATION OF

CLOCKS, STATUETTES, WAX FLOWERS, ALABASTER, & OTHER ORNAMENTS & ARTICLES OF VERTU.

## CLAUDET AND HOUGHTON

Having considerably reduced their prices of *Glass Shades*, they may be appropriated advantageously not only as above, but also in PROTECTING GOODS EXPOSED FOR SALE from dust and the impurities of the atmosphere.

WHOLESALE AND RETAIL GLASS SHADE WAREHOUSE,

89, HIGH HOLBORN, LONDON.

## PAINTED AND STAINED GLASS FOR WINDOWS,

ANCIENT AND MODERN, EXECUTED IN THE BEST STYLE AND AT MODERATE PRICES, BY

**CLAUDET & HOUGHTON, 89, High Holborn, London.**

WHITE ENAMELLED WINDOW GLASS, of various patterns at very low prices. EMBOSSED AND ENGRAVED GLASS COATS OF ARMS, CRESTS, &c. &c. Designs furnished when required. Patterns and Specimens may be seen at their Warehouse,

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## CLAUDET AND HOUGHTON,

WINDOW GLASS MERCHANTS, 89, HIGH HOLBORN, LONDON,

**British and Patent Plate Glass, Sheet and Crown Glass, Rough Plate Glass,**

And every other kind of Window Glass for Dwelling Houses, Conservatories, Picture Frames, &c., on the most moderate terms.

*** *List of Prices forwarded free on application.*

## LADIES TRAVELLING,

OR DURING THE DRIVE, THE AQUATIC EXCURSION,

Or while otherwise exposed to the scorching rays of the sun and heated particles of Dust, will find

## ROWLANDS' KALYDOR

a most refreshing preparation for the Complexion, dispelling the cloud of languor and relaxation, allaying all heat and irritability, and immediately affording the pleasing sensation attending restored elasticity and healthful state of the Skin. It tends to neutralise the action of the atmosphere upon the Skin, and to promote that healthy action of the microscopic vessels, by which its general well-being and the beauty of its appearance are so essentially promoted. Freckles, Tan, Spots, Pimples, Flushes, and Discolorations, fly before its application, and give place to delicate smoothness, and the glow of beauty and of bloom. In cases of Sunburn, or Stings of Insects, its virtues have long been acknowledged. Price 4s. 6d. and 8s. 6d. per bottle.

## ROWLANDS' AQUA D'ORO.

This is the most fragrant and refreshing Perfume ever yielded by the "Souls of Flowers." It retains its fresh and delightful odorousness for days. It is invigorating, gently stimulating, yet sedative; and is an unrivalled quintessential spirituous product. For Fainting Fits, lassitude or fatigue, oppression from over-crowded rooms, or intense summer heat, it will be found most cordial and restorative in its effects.

Travellers and residents in warm climates, will fully appreciate its invigorating and refreshing properties; and gentlemen after smoking would do well to rinse their mouths with a small quantity, and thus restore the breath to sweetness and purity. Price 3s. 6d. per bottle.

BEWARE OF SPURIOUS IMITATIONS!

The only GENUINE of each bears the Name of "ROWLANDS" preceding that of the Article on the Wrapper or Label.

Sold by A. ROWLAND & SONS, 20, HATTON GARDEN, LONDON; and by Chymists and Perfumers.

# NEW SHOW-ROOMS FOR BEDSTEADS.

HEAL & SON have erected some EXTENSIVE WARE-ROOMS, for the purpose of keeping EVERY DESCRIPTION OF BEDSTEAD, so as to render their Establishment complete for the Furnishing of

## BEDSTEADS AS WELL AS BEDDING.

## HEAL & SON'S LIST OF BEDDING,

CONTAINING FULL PARTICULARS OF WEIGHTS, SIZES, AND PRICES,

Sent Free by Post on application to their Factory,

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# ROWNEY'S TYPO-CHROMATIC PRINTINGS;

OR, FAC-SIMILE WATER-COLOUR DRAWINGS.

These Novel Works of Art are produced by a process of Engraving and Printing peculiar to Messrs. R. & CO., and have the most perfect resemblance to Water Colour Drawings, in Touch, Colour, and Effect.

## "THE ORIGIN OF THE GUELPH & GHIBELLINE FACTIONS."

After F. R. PICKERSGILL, A.R.A. Size, 18 inches by 12 in. Mounted like the Original Drawing. Price 10s. 6d.

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After W. LEE, Member of the New Water-Colour Society. Size, 13½ in. by 10 in. Mounted like the Original Drawing. Price 5s.

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After R. P. NOBLE. Size, 21 inches by 9½. Mounted like the Original Drawing. Price 7s. 6d.

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After T. M. RICHARDSON, Member of the Society of Painters in Water Colours. Size, 21 inches by 9½. Mounted like the Original Drawing. Price 10s. 6d.

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After J. H. MOLE, Member of the New Water-Colour Society. Circular, 11 inches Diameter. Mounted like the Original Drawings. Price 5s. each.

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# JOHNSTONE AND JEANES,

67, NEW BOND STREET,

CABINET-MAKERS & UPHOLSTERERS TO HER MAJESTY, &c., &c.,

Beg respectfully to remind the public that they are the Sole Patentees and Manufacturers of the well-known

## CIRCULAR EXPANDING DINING-TABLES,

AND

## REVOLVING PLATEAUX FOR DESSERT,

OF WHICH THEY HAVE ALWAYS A STOCK ON HAND.

They invite an inspection of their Show-Rooms, in which will be found a general assortment of Useful and Decorative Furniture of superior workmanship and material.

**ENGLISH AND FRENCH PAPER-HANGINGS, FURNITURE SILKS, CHINTZES, &c.,**

of the Newest Designs, and in every variety of style.

J. & J. are also the Manufacturers of a PATENT SUPPORTING CHAIR, for which, from its simplicity of construction and comfort in use, they have received great patronage and commendation.

# UNITED KINGDOM LIFE ASSURANCE COMPANY.

Established by Act of Parliament in 1834: 8, Waterloo-place, Pall-mall, London; 97, George-street, Edinburgh; 12, St. Vincent-place, Glasgow; 4, College-green, Dublin.

LONDON BOARD.

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The Bonus added to Policies from March, 1834, to the 31st of December, 1847, is as follows:—

| Sum Assured. | Time Assured. | Sum added to Policy in 1841. | Sum added to Policy in 1848. | Sum Payable at Death. |
|---|---|---|---|---|
| £ | | £ s. d. | £ s. d. | £ s. d. |
| 5000 | 13 yrs. 10mts | 638 6 8 | 787 10 0 | 6470 16 8 |
| 5000 | 1 year | ..... ..... | 112 10 0 | 5112 10 0 |
| 1000 | 12 years | 100 0 0 | 157 10 0 | 1257 10 0 |
| 1000 | 7 years | ..... | 157 10 0 | 1157 10 0 |
| 1000 | 1 year | ..... | 22 10 0 | 1022 10 0 |
| 500 | 12 years | 50 0 0 | 78 15 0 | 628 15 0 |
| 500 | 4 years | ..... | 45 0 0 | 545 0 0 |
| 500 | 1 year | ..... | 11 5 0 | 511 5 0 |

The Premiums, nevertheless, are on the most moderate scale, and only one-half need be paid for the first five years, when the Insurance is for Life. Every information afforded on application to the Resident Director, No. 8, Waterloo-place, Pall-mall, London.

## THOMAS PEARCE & SON

23, LUDGATE HILL.



Chandeliers, Lustres, Cut Table Glass; Dinner, Dessert, Tea & Breakfast Services; Clocks; First class Bronzes; Alabaster, Ornamental China, and Bohemian Glass.

Lamps, Candelabra, Candlesticks; Plated Articles, &c.

A large and varied stock of the newest and most *recherché* patterns, at extremely moderate prices; to which the attention of parties furnishing is respectfully requested.

Export orders to any extent executed with despatch.

Everything marked in plain figures.

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## NEWTON JONES & WILLIS

CHURCH DECORATORS,
Manufacturers, & Embroiderers,
TEMPLE ROW HOUSE,
BIRMINGHAM,
AND THE
GREAT EXHIBITION,
At the extreme end of the
SOUTH-WEST GALLERY,
NEAR THE ORGAN.

All articles there exhibited can be made in various qualities, and Estimates and Particulars given, and an ILLUSTRATED CATALOGUE of ALTAR CLOTHS, COMMUNION LINEN, CARPETS, HANGINGS, ROBES, SURPLICES, and CLERICAL DRESS, sent postage free, upon application to the *Firm*, at *Birmingham*.

At the close of the Exhibition the various articles will be disposed of at very reduced prices.

☞ *PARCELS carriage paid to all Railway Stations.*

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## PROFESSED SHIRT MAKERS.

## WHITELOCK & SON,

STRAND,
(Opposite the Church, near Somerset House,)

Invite the attention of Gentlemen to the combination of novel improvements now perfecting their

## CELEBRATED 6s. 6d. SHIRTS.

Unequalled for comfort, durability, and exact fit.

An unusually large stock of every size, now ready for immediate use, prepared for the extra demand of the Exhibition Season. *Best Irish Linen Shirts*, 10s. 6d. each.

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## The Equalisation of the Coffee Duties.

ON the 16th April a Treasury Order authorised "that in future the duty receivable on all descriptions of Coffee should be THREEPENCE per POUND and NO MORE."

This is an epoch in the annals of Coffee which is likely, at no distant day, to immensely augment its consumption in these kingdoms.

Coffee was formerly esteemed a rare luxury, and was so expensive at the commencement of the present century, as to be only within the reach of the affluent classes.

The reduction of the Coffee Duties has been held by many statesmen to be the successful illustration of a system which, by removing the almost prohibitory customs of a war period, has tended to increase the revenue by encouraging consumption, and thus diffusing comforts and luxuries among the great body of the people.

The present equalising of duties will eventually introduce us to many of the choicer sorts of foreign growth, which hitherto have been purchased solely by the Italians, the Germans, the French, the Spaniards, and the Americans. The field of enterprise is thus greatly widened; and we hope, by renewed exertions, to find them crowned by increased satisfaction among our customers, and a vastly augmented sale of this popular beverage.

The price of the finest quality of Coffees is now within the reach of every housekeeper, and undoubtedly the best descriptions are not only the most palatable, but unquestionably the cheapest. Our solicitude will be directed to the selection of sound, rich, and superior parcels. We have long been celebrated for a close attention to the excellence of Coffee, and especially invite the connoisseur to the subjoined Scale of Prices: —

| | s. | d. |
|---|---|---|
| Good Native Ceylon | 0 | 9 |
| FINE PLANTATION | 1 | 0 |
| Superior Costa Rica | 1 | 2 |
| FINE LA GUAYRA | 1 | 4 |
| Finest Jamaica | 1 | 6 |
| Also, | | |
| CHOICE SOUTH AMERICAN (very delicious) | 1 | 8 |
| OLD PICKED MOCHA (rarely to be met with) | 1 | 8 |

## SIDNEY, WELLS, AND MANDUELL,

TEA AND COFFEE MERCHANTS,
8, LUDGATE HILL.

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# ANCIENT HOUSE FURNITURE.

IN order to supply the deficiency which has hitherto existed in Furniture suitable for the many Mansions that have been erected or restored in the MEDIÆVAL STYLES, Messrs. CRACE have directed their particular attention to this subject, and have prepared appropriate specimens in the various branches of Furnishing.

STUFFS FOR HANGINGS, in Simple Worsted Damask, in Silk, also in Tapestry of Bauderkin.
CARPETS, plain or in rich Velvet pile, with corresponding Borders.
PAPER-HANGINGS of various kinds.
OAK CABINETS, Buffets, Octagon Library and Occasional Tables, Benches, Chairs, and other useful and appropriate Furniture.

They have also received from Messrs. HARDMAN, of Birmingham, samples of their METAL WORK; Chandeliers, Sconces, Candlesticks for Tables, Salvers, Flagons and other Ornaments for Sideboards, after the manner of the middle ages.

The whole of the above-mentioned Furniture, &c., is designed after Ancient Authorities, and executed under the immediate superintendence of Mr. A. W. PUGIN, Architect.

To render this Furniture generally available, a considerable portion has been arranged in the simplest manner consistent with its ancient character.

14, *Wigmore Street*, *December*, 1850.

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## ROYAL PAPIER MACHE AND JAPAN WORKS

## JENNENS & BETTRIDGE,

Manufacturers, by Distinct Appointments,
TO THE QUEEN, H.R.H. PRINCE ALBERT, AND THE ROYAL FAMILY,
6, Halkin Street West, Belgrave Square, London,
(Within Five Minutes' Walk of the Great Exhibition,)
AND 99, CONSTITUTION HILL, BIRMINGHAM.

N.B.—JENNENS & BETTRIDGE'S Show Rooms (which are open to the inspection of Visitors) contain an immense variety of Papier Mâché Furniture, Tea Trays, Ink Stands, Writing Desks, &c.

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The Articles made of COCOA-NUT FIBRE, are
MATTING, MATTRESSES,
HEARTH-RUGS,
*Door and Carriage Mats*,
NETTING for SHEEPFOLDS,
CORDAGE,
BRUSHES AND BROOMS
For Household and Stable use, &c.;
*A Catalogue of which may be had Gratis.*

As there are many worthless imitations of these goods, it is necessary to notice the Name and Address of the Manufacturer,

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BUTLER'S "COMPOUND CONCENTRATED DECOCTION, OR, FLUID EXTRACT OF SARSAPARILLA,"

Is the original of the now numerous preparations of the kind, and is extensively prescribed by Medical Practitioners; it is most carefully prepared from the finest Jamaica Sarsaparilla imported, at a low temperature, so as to preserve entirely the virtues of the root in their most efficient and concentrated form. A pint bottle is equal to four quarts of the ordinary preparation.

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BUTLER'S TASTELESS SEIDLITZ POWDER,
IN ONE BOTTLE.

Sold at 2s. 6d. the bottle (which is enclosed in a case, and accompanied by a measure and spoon), suitable for all climates.

EFFICACIOUS AND MOST AGREEABLE.

The above are prepared and sold by

BUTLER AND HARDING,
Chemists, No. 4, Cheapside, corner of St. Paul's, London;
Or through most respectable Druggists throughout the Country.

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By Her Majesty's Royal Letters Patent.

## CLARKSON'S IMPROVED PATENT
## SELF-VENTILATING CORK HAT.

NODDALL AND CO., 111, STRAND, LONDON,

Desire particularly to call the attention of Literary and Scientific Men to their PATENT CORK HAT.

The Patent CORK HAT is LIGHT, VENTILATING, and of an UNIFORM TEMPERATURE; being a repellent and non-conductor, the head is never subjected to the extremes of either heat or cold, from which all suffer so severely who wear the present Paris or other light hats.

The Patent CORK HAT is lined with a Cork Head Leather (also patented), which, from its elasticity and softness to the head, is one of the greatest comforts ever introduced, and which prevents the perspiration or grease showing upon the surface of the silk, or outward covering of the Hat, an important result, and never before attained.

Almost every Hatter is offering what he calls a Cork Hat, but the public is cautioned against these, as they are only an ordinary Paris Hat *Lined* with Cork, which cannot but cause disappointment to the wearer.

The PATENTEE invites and will be obliged by an inspection.

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**91, New Bond Street, London,**

**DECORATOR AND UPHOLSTERER TO HER MAJESTY, &c., &c.**

Begs to inform his Patrons and the Public generally that, in addition to his usual stock of

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he has added and is prepared to supply at the shortest notice, and at the most moderate price,

**EVERY ARTICLE REQUIRED IN FURNISHING**

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which combine every new and elaborate style of pattern, with economy of cost.

PAPER-HANGINGS, from 1½d. per yard, upwards.

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**PAPER-HANGING MANUFACTURER AND DECORATOR,**

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Invites his friends and the public to inspect his Decorations, Class XXVI., in the Great Exhibition; they are situated in the East Gallery, at the Foreign end of the Building; one is a Floral Decoration for a Drawing-room; the other a Carved Oak Decoration, suited for a Dining-room or Library, which are to be obtained only at his Establishment, 41, Gracechurch-street, City, where may be seen an extensive assortment of the newest French and English Decorations, and Papers from the most recherché to the cheapest that is made, equally suited to his wholesale as to his retail connection.

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## HOUSE PAINTING, GRAINING, AND DECORATING,

In all its branches, on very moderate terms; and execution in the first style guaranteed, as none but experienced workmen are employed. Estimates given, and all work executed with promptitude in any part of the kingdom.

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CONSISTING OF

BATHS IN FRAMES, "ENAMELLED MARBLES," WITH COPPER CIRCULATING BOILER AND COCKS COMPLETE,

**CAN BE FIXED FOR TWENTY GUINEAS,**

Where the supply of Water is convenient.

Apply to the Ironmongers or Plumbers, or to the manufacturers, J. TYLOR & SONS, Warwick-lane, London.

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# ALFRED LAPWORTH & CO.,

**CARPET MANUFACTURERS TO HER MAJESTY,**

AND THE ROYAL FAMILY.

Have the honour to acquaint the Nobility and Gentry that they manufacture Carpets of every fabric, in accordance with all styles of Architecture or Decoration. They are in correspondence with the celebrated manufactories of The Tournay, Savonnerie, and Aubusson Carpets. Importers of Turkey and other Oriental Carpets.

**22, OLD BOND STREET, LONDON.**

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## SOUVENIR DE L'EXPOSITION.

The most suitable present or memento of the Exhibition is the

# HERALDIC TABLE COVER,

**ELABORATELY ILLUSTRATED with the ARMORIAL BEARINGS of all NATIONS,**

SURROUNDING THE BRITISH ARMS;

WITH EMBLEMATICAL INSCRIPTIONS.

EXHIBITED AND SOLD BY UNDERWOOD & CO., 1, VERE STREET, OXFORD STREET.

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**KNIGHT & FOSTER**

HAVE BEEN APPOINTED AGENTS FOR THE SALE OF

## BAXTER'S PATENT OIL PICTURES.

This invention has excited the admiration and wonder of all persons of taste that have seen them, by their brilliancy of colour as well as the extreme softness, delicacy of finish, and effect, which has placed them in the first rank as gems of Art for the Cabinet, the Album, or Scrap Book.

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Her Majesty the Queen, a full length Portrait.
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Ten Miniature Illustrations.
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View of the River Camel, Cornwall.
Brougham Castle.
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*The above are each neatly mounted on Drawing Paper 7¼ by 5¼.*
No Lady's Scrap Book can be perfect without a series of these.
Two sent by Post for 14 Stamps.
When the value of Five Shillings or above is taken, they will be sent post or carriage free.

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## ARROW-ROOT BISCUITS.

HAYLOCK AND CO. being now prepared to execute orders to any extent, invite general attention to their

## UNRIVALLED ARROW-ROOT BISCUITS,

(made entirely by Steam Machinery) which have obtained high provincial repute, and are recommended by eminent members of the Faculty as extremely palatable and nutritious food for

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Each GENUINE Arrow-root Biscuit is stamped "HAYLOCK'S"—their celebrity having rendered it necessary to guard against imitations.

HAYLOCK AND CO. also invite attention to their VICTORIA Biscuits, CHAMPAGNE Biscuits, SOIREE Biscuits, GINGER Biscuits, and ROYAL MIXED Biscuits, as being the cheapest, most elegant, and most delicious assortment of Dessert Biscuits ever offered to the public.

In addition to the foregoing, HAYLOCK and Co. manufacture ROUT Cakes, GINGERBREAD Cakes, SODA, CABIN, and LUNCH Biscuits, &c.

Sold by respectable Family Grocers and Confectioners in all parts of the United Kingdom, and to be had, wholesale only, at the STEAM BISCUIT FACTORY,

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Preparation contains all the desirable qualities of the finest Coffee, extracted by means of steam, in a manner to obtain the whole of the essential part, and retain the same in a concentrated form for ordinary use, whereby any required quantity of most excellent Coffee can be made at any moment, by the addition of boiling water; and when milk is added, that also should be used hot.

Prepared by LEA and PERRINS, Proprietors of the celebrated

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which is unrivalled for promoting *appetite* and *digestion*.

At the breakfast table, it imparts the most exquisite relish and zest to hot or cold meat, grilled fowl, game, broiled kidney, &c., &c.; and cold fish eaten with oil, vinegar, and Worcestershire Sauce, mixed in equal proportions upon the plate, is both delicious and wholesome.

At the dinner table, every dish of roast meat should have one or more table-spoonfuls of this Sauce in the gravy; and for game, a moderate quantity should be mixed with the sauce, and the bottle placed upon the table for the use of those who require an additional quantity.

For supper, the remarks for the breakfast table will equally apply, with this addition,—that with *cheese* this Sauce affords a relish that has surprised and delighted many persons who had previously been familiar with its other estimable qualities.

N.B. The habitual use of this Sauce is admitted to be most conducive to health.

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DECORATIONS for the Walls and Ceilings of Drawing or Dining Rooms, Libraries, Halls, and generally for the Interior of Houses, PAINTED ON PAPER by a patent process, by which they are rendered washable with soap and water, in all the various styles of ornament, are to be had at far less expense than the same could be painted on the wall, at W. B. SIMPSON'S, Decorator, 456, West Strand, near Trafalgar-square.

Also a large variety of French as well as English Paper Hangings.

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## MANUFACTURERS OF GLASS CHANDELIERS, GLASS LUSTRES, TABLE GLASS, &c., &c.

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WITH GLASS BRANCHES, FOR DRAWING ROOMS, &c.,



## ELEGANT CRYSTAL GLASS CHANDELIERS FOR GAS,

(Made from "Registered" Designs), with Glass Branches, &c.; suitable for Drawing Rooms and Ball Rooms.

The more extensive use of Gas in private dwellings has induced Messrs. Osler to direct their particular attention to the manufacture of this class of articles—which, with a view to their general adoption, are offered at very moderate prices. Purchasers can select from a great variety of patterns, to which additions are being constantly made.

**Theatres, Concert, Assembly, and Ball Rooms, Lighted by Estimate, on the Lowest Terms.**

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FROSTED AND CUT GLASS ICE DISHES AND PAILS, ALSO ICE PLATES AND ALL ARTICLES IN GLASS REQUIRED FOR ICE.

## BEST CUT TABLE GLASS, IN EVERY VARIETY.



Best Cut-Glass Decanters, at all prices
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Butter Coolers and Sugar Basins
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Flower Vases

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FAMILY CREST AND REGIMENTAL BADGES ENGRAVED.

## ORNAMENTAL GLASS, ENGLISH AND FOREIGN,

(The latter selected and imported by Messrs. Osler) in the greatest variety.

FLOWER VASES, RICHLY-DECORATED, JEWEL AND OTHER ORNAMENTAL STANDS, DRAWING-ROOM ORNAMENTS, &c., &c., OF EVERY DESCRIPTION.

**CLUB, MESS, AND GENERAL FURNISHING ORDERS FOR GLASS, PROMPTLY EXECUTED.**

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SIXTEEN years' experience has now tested the qualities of THE MOIST COLOURS, and the very large and rapidly-increasing demand, as well as the very flattering Testimonials received by Winsor & Newton from Continental and English Artists, are evidences of the high estimation in which they are held. Among the many Artists of eminence who have expressed their approbation by written Testimonials, are the following gentlemen :—

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## WINSOR & NEWTON, 38, RATHBONE PLACE, LONDON,

ARTISTS' COLOURMEN,

BY SPECIAL APPOINTMENT, TO HER MAJESTY AND HIS ROYAL HIGHNESS PRINCE ALBERT.

☞ **WINSOR & NEWTON's Case at the Great Exhibition is placed in No. 2 Section (Chemistry), in the South Gallery, facing the Kensington Road, and a few yards West of the Transept.**

# McCALLUM & HODSON,

## PAPIER MÂCHÉ AND JAPAN MANUFACTURERS,

147, BREARLEY STREET, NEW TOWN ROW,

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BROOKS (from Dollond's), OPTICIAN and MATHEMATICAL INSTRUMENT-MAKER, respectfully solicits from the Public a continuance of their patronage. Having had upwards of 20 years' experience in Dollond's, they may rely that all articles submitted by him are of the most perfect character, and at moderate prices.

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19, LAMB'S CONDUIT STREET, LONDON.

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(A style of art of which they are the Inventors,)

LITHOGRAPHY, WOOD ENGRAVING, WOODCUT AND BLOCK PRINTING,

Comprising Portraiture (from Life), Landscape, Figure, Architectural and Anatomical Drawings, Book Illustrations and Illuminations, Music Titles, Plans, &c., &c., from the highest perfection of Colour Printing to the ordinary modes of plain and tinted.

LEIGHTON BROTHERS also execute Manufacturers' Pattern Books, as in this Journal, and the various other styles.

CLASS XXX.

GREAT EXHIBITION REVIEW IN "ILLUSTRATED LONDON NEWS."

"MESSRS. LEIGHTON, of Lamb's Conduit-street, are the next exhibitors of Wood Block Colour Printing, and we must say that the imitations of Water-Colour Drawings which they have produced, rank much higher than all others as works of art. There are certain crudities and shortcomings which we would fain see corrected; but, with all their blemishes, their copies of drawings by Wehnert, Lee, Absolon, Weir, and R. P. Noble, must rank as the BEST CONTRIBUTIONS in this branch of art. Messrs. Leighton do not use an engraved steel plate, as Mr. Baxter does, but gain many gradations of tone by means of mezzotinted metal plates, worked in the same way as the wood blocks. In each of the four pictures in the Exhibition (which are published by Messrs. Cundall and Addey, Old Bond-street), we find traces of about sixteen or eighteen different printings."—May 10th, 1851.

"ILLUSTRATED NEWS," MAY 31, 1851.

"Since our last visit to the so-called Fine Arts Court, we find Messrs. Rowney have contributed a frame, containing eight examples of Colour Printing too excellent to be passed by. Among these we much like Mr. Richardson's 'Lake of Lucerne' (produced by Messrs. Hanhart), and better still, the copies of a pair of round drawings, by J. H. Mole, and 'The Gleaners,' by W. A. Robinson, (produced from the press of Messrs. Leighton Brothers). We recommend those of our readers who wish to decorate their walls in an inexpensive way to visit the Fine Arts Court, and select, according to their own taste, some of these newly-mounted pictures."

THOSE FROM Mr. NOBLE'S DRAWINGS ARE PUBLISHED BY Messrs. ROWNEY & CO., Rathbone Place.

*Just Published,*

## THE TEN COMMANDMENTS ILLUMINATED.

Two Sheets, Imperial, 21s.

PRINTED IN CHROMO-LITHOGRAPHY BY STANDIDGE & CO., OLD JEWRY.

PUBLISHED BY J. & R. JENNINGS, 62, CHEAPSIDE.

UNDER THE IMMEDIATE SANCTION AND PATRONAGE

OF

## HIS ROYAL HIGHNESS PRINCE ALBERT.

MESSRS. DICKINSON, of 114, NEW BOND-STREET, have the satisfaction to announce that before the final close of the GREAT EXHIBITION, and the inevitable distribution of its marvellous contents throughout the world, they have been fortunate enough to secure the unrivalled services of

DAVID ROBERTS, Esq., R.A., LOUIS HAGHE, Esq.,

AND JOSEPH NASH, Esq.

TO PAINT

### FIFTY DRAWINGS,

COMPREHENDING THE CHOICEST AND MOST BEAUTIFUL DEPARTMENTS

OF THE

## CRYSTAL PALACE.

HIS ROYAL HIGHNESS PRINCE ALBERT, as President of the Commission, has graciously given his sanction to this unique undertaking upon which the united talents of the greatest living Painters, competent to depict these remarkable scenes, will, for the first time, be brought to bear.

The sketches are in progress, and when completed, besides constituting an imperishable memorial of the Crystal Palace itself, will form a Gallery of Illustration unprecedented in the annals of Art. The Pictures will all be on view at Messrs. DICKINSON'S rooms in the course of a few months, when due notice will be given. They will immediately afterwards be LITHOGRAPHED IN COLOURS by LOUIS HAGHE and Mr. JOSEPH NASH, in order to preserve the quality and accuracy of the Original Drawings, and published in two volumes folio, to range with those Artists' previous works; with Explanatory and Illustrative Notes by a Gentleman of high Literary repute, thoroughly acquainted with the Exhibition and its details. The price of each volume, complete in itself, and containing Twenty-five Sketches, printed in colours, will be only £8 8s. Each plate separately 7s. 6d., with the view of rendering the best possible record of the National Exhibition as universal as itself. Amongst the subjects selected are the Departments of

| | | |
|---|---|---|
| CHINA, | SWITZERLAND, | UNITED STATES, |
| INDIA | BELGIUM, | CANADA. |
| TURKEY, | AUSTRIA, | BIRMINGHAM, |
| TUNIS, | THE ZOLLVEREIN, | SHEFFIELD, |
| FRANCE, | RUSSIA, | SCOTCH DEPARTMENT. |

114, New Bond-street, July 17, 1851.

## GALPIN'S BROAD DRAWING PENCILS.

IN Sketching from Nature, or any description of Drawing, much time is saved, and effect gained, by using the above Pencils, which are capable of producing powerful and painting-like touches, from the fourth of an inch in breadth to the most delicate line, by simply turning the same pencil in the fingers. They consist of five shades of the purest quality from dense black to the lightest atmospheric tint. To be obtained from

### JAMES GALPIN,

### 517, OXFORD STREET, LONDON,

And the Artists' Colourmen; or will be sent postage-free to any part of the kingdom, at 8s. per dozen, 3s. 6d. per set of five, or 5s. 6d. in a flat case, with a file for shaping them.

Drawings in GALPIN'S Broad Style, executed with the above Pencils, are supplied on loan for copying; also, Water-Colour Drawings and Flower Paintings. For Terms, see Prospectus, which may be had post-free.

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RECOLLECTIONS

OF

## THE GREAT EXHIBITION OF 1851.

MESSRS. LLOYD, BROTHERS, & CO. beg to announce that they will have ready for publication by the middle of August a work in the highest style of Lithography, under the above title.

It will consist of 24 of the most striking and interesting Views in the Interior of the Crystal Palace, from Drawings taken on the spot, by Messrs. ABSOLON, GOODALL, PIDGEON, and others, expressly for this Work.

The following Views are already in a state of forwardness:—

THE TURKISH COURT.
THE FRENCH (SAVRES) COURT.
THE INDIAN COURT, WITH THE ELEPHANT TRAPPINGS, &c. &c.
THE INDIAN TENT.
THE CHINA COURT.
THE BRADFORD COURT.
THE FURNITURE COURT.
A VIEW IN THE FINE ARTS COURT.
MESSRS. DE LA RUE'S ENVELOPE MACHINE AND STATIONERY STAND.
MESSRS. GARRATT & SON'S AGRICULTURAL STAND.
MESSRS. MESSENGERS' (OF BIRMINGHAM) STAND.
And several Views in the Nave and Transept.

The Work will be printed in Imperial Folio, and will be published in One Volume.

Half-bound Morocco, Printed in Two Tints ..... £3 3 0
In a Portfolio, Mounted and Coloured, in imitation of the original Drawings ..... 8 8 0

The size of each view will be about 15 by 11 inches.

LONDON:
LLOYD, BROTHERS, & CO., 22, LUDGATE HILL.
AND
SIMPKIN, MARSHALL, & CO., STATIONERS' COURT.

MESSRS. LLOYD, BROTHERS, & Co.,

are about to publish a large Lithographic Engraving of the

## INTERIOR OF THE GREAT EXHIBITION,

on the important scale of 30 by 29 inches, from a beautiful Drawing by Messrs. TELBIN and ABSOLON (the Artists of the Overland Mail Diorama).

The View is taken from the China corner of the Nave and Transept, and is the only large one published in which both the Nave and Transept are given, and the Fountains, Statues, and other objects of the Exhibition are shown as actually arranged in the Building. The beautiful charm of Atmospheric Colour for which this Interior is so singularly remarkable, is finely preserved in this engraving.

Price, printed in Two Tints.....£1 1 0
" Coloured, in imitation of the original Drawing...2 2 0

Both Her Majesty the Queen and H.R.H. Prince Albert on inspecting the drawing, pronounced it to be the only one which gave a correct idea of the true proportions and colour of the Building.

LONDON:
LLOYD, BROTHERS, & CO., 22, LUDGATE HILL.

As the Publishers are anxious not to issue any impressions that do not, to the fullest extent, convey the truthfulness and beauty of effect, the number of impressions will be limited to 800; after these are printed the stone will be destroyed: therefore to secure copies, early application will be advisable.

GREAT EXHIBITION, CLASS XXV.

## ROYAL PORCELAIN WORKS,

WORCESTER.

ESTABLISHED A.D. 1751.

MESSRS. CHAMBERLAIN & CO.,

MANUFACTURERS TO HER MAJESTY AND THE ROYAL FAMILY.

BEG to inform the Nobility, Gentry, and Public, that their Works and New Show Rooms are open for the INSPECTION OF VISITORS, from 9 A.M. to 6 P.M.

Cards of Admission to be had on application at the Office of the Works, Diglis-street, Worcester; and the principal Hotels in the town.

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Best quality, warranted..... 2s. 6d. per square yard.
Persian and Turkey pattern ... 2s. 0d. —
Common Floor Cloth..... 2s. 0d. —
COCOA-FIBRE MATS AND MATTING.
INDIA MATTING, PLAIN AND FIGURED.

Jowett, Manufacturer, 532, New Oxford Street.

TO VISITORS TO THE CONTINENT; AND TO ARTISTS.

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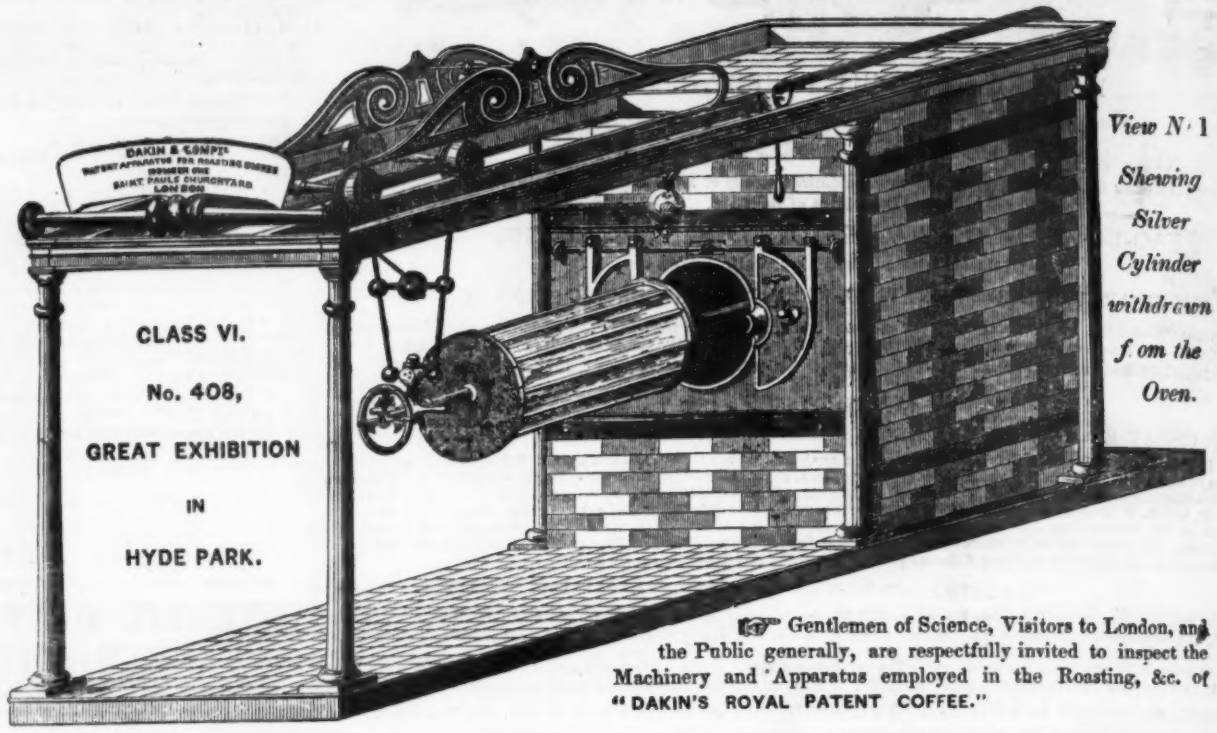
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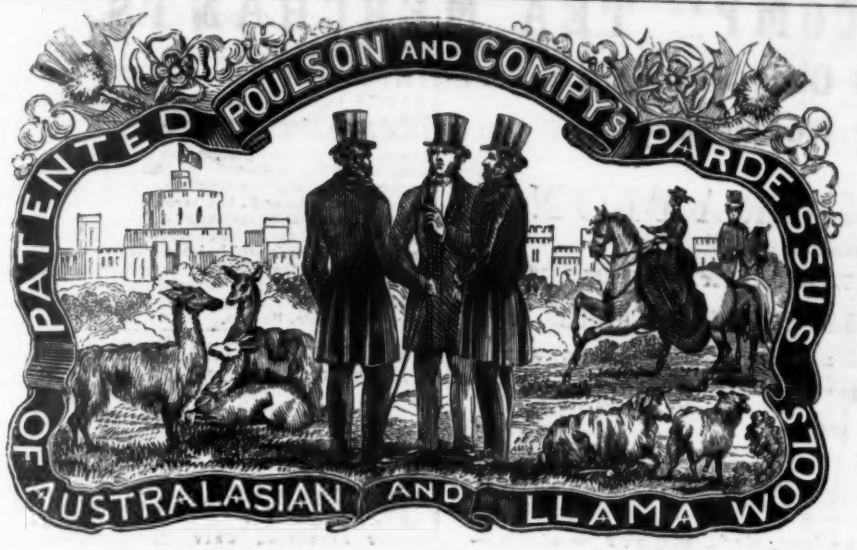
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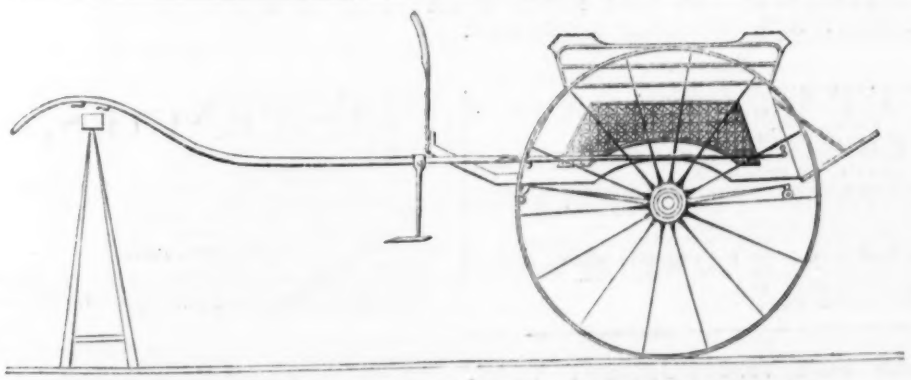
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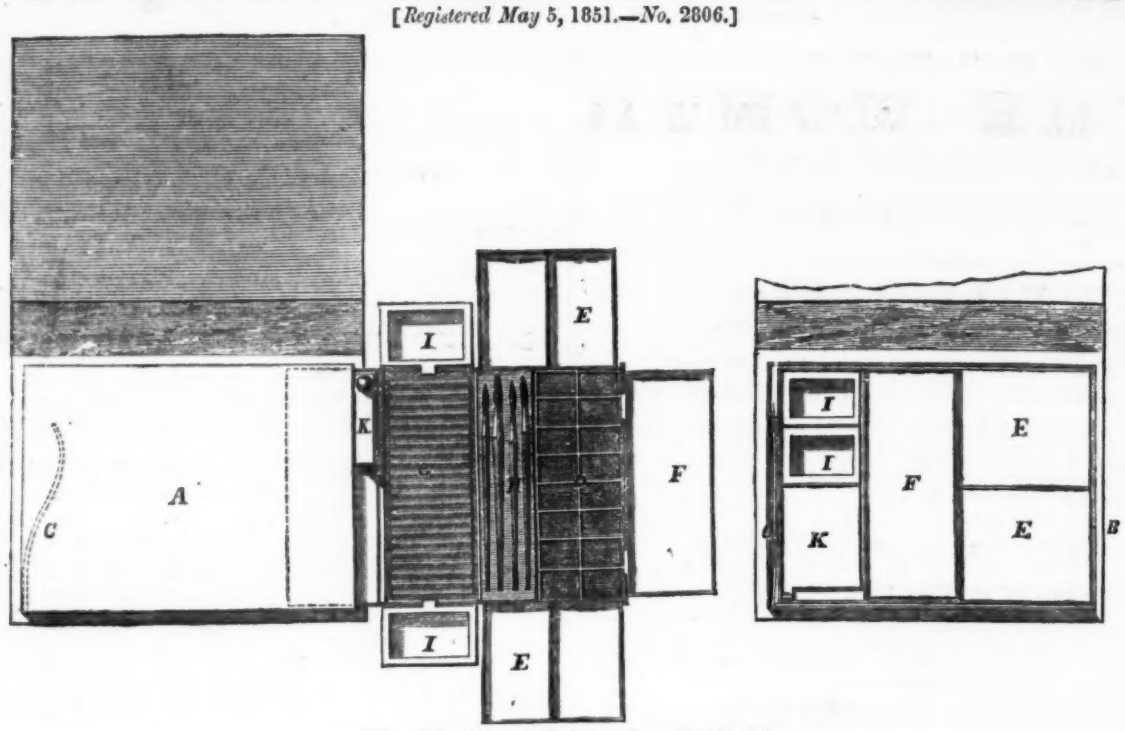
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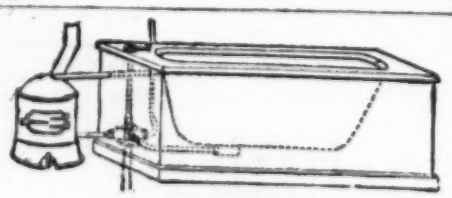
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| Date of Policy. | Sum Insured. | Original Premium. | | Bonuses added subsequently, to be further increased annually. |
|---|---|---|---|---|
| | £ | £ s. d. | | £ s. d. |
| 1806 | 2500 | 79 10 10 | Extinguished. | 1222 2 0 |
| 1811 | 1000 | 33 19 2 | ditto | 231 17 8 |
| 1818 | 1000 | 34 16 10 | ditto | 114 18 10 |

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| Policy No. | Date. | Sum Insured. | Bonuses added. | Total with additions, to be further increased. |
|---|---|---|---|---|
| | | £ | £ s. d. | £ s. d. |
| 521 | 1807 | 900 | 982 12 1 | 1882 12 1 |
| 1174 | 1810 | 1200 | 1160 5 6 | 2360 5 6 |
| 3392 | 1820 | 5000 | 3558 17 8 | 8558 17 8 |

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|---|---|---|---|---|---|
| | £ | | £ s. d. | £ s. d. | £ s. d. |
| 15 | 3000 | 6 | 315 0 0 | 164 16 8 | 52 6 6 |
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|---|---|---|---|---|---|
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| 15 | 1 11 0 | 1 15 0 | 40 | 2 18 10 | 3 6 5 |
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The Proprietors of this Establishment beg to refer all such inquirers to the report of the Analytical Sanitary commission in the *Lancet* of the 26th April, they will there find not only a long list of **spurious compounds,** sold under the name of Coffee, even by dealers who claim superiority by *pretended improvements in Roasting, &c.*, and to whose establishments it would be invidious to give further publicity, but also the names of those houses in the City and West End whose Coffee on being analysed was found to be **perfectly genuine.**

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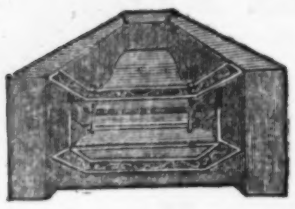
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"Mr. Pierce. "I am sir, your obedient servant, E. G. VINCENT."

"Guy's Hospital, Jan. 2, 1851.

"Mr. William Pierce, of Jermyn-street, has recently fixed two of his PYRO-PNEUMATIC STOVE-GRATES at the above institution, one in the dissecting room and one in the medical-theatre, and I have much pleasure in testifying to their efficiency. "SAMUEL COZENS, Clerk of Works."

"Port Eliot, Cornwall, 18th January, 1851.

"SIR,—It is with great pleasure I inform you that the two PYRO-PNEUMATIC Stoves you recently sent to the Earl of St. Germans have been fixed in the church of Saint Germans by his Lordship's desire; and I am happy to say answer the purpose of warming and ventilating the church exceedingly well, without any annoyance from smoke or unpleasant effluvia, and give great satisfaction to all that have seen them in use. I shall at all times be happy to show the stoves in operation to any persons desirous of seeing them.—I am, Sir, your obedient servant,

"To Mr. Pierce. GEORGE HAWKINS, Builder to the Earl of St. Germans."

KITCHENS, LAUNDRIES, AND DRYING-ROOMS FITTED WITH EVERY IMPROVEMENT, AND ON THE MOST ECONOMICAL PRINCIPLE.

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| Fish Knives | " | 0 18 0 |
| Butter Knives | " | 0 4 0 |
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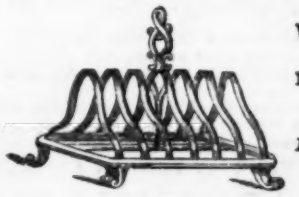
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# THE ART-JOURNAL ADVERTISER.

No. 159. LONDON: SEPTEMBER, 1851.

## CLOSING OF THE EXHIBITION.

BRITISH INSTITUTION, Pall Mall.—The GALLERY with a Collection of PICTURES by ANCIENT MASTERS and deceased BRITISH ARTISTS, is OPEN daily from Ten to Six, and will close on Saturday, September 6th.
Admission 1s. Catalogue 1s.
GEORGE NICOL, Secretary.

GALLERY OF ILLUSTRATION, 14, Regent-street. The Crystal Palace as a Winter Garden is exhibited immediately preceding the Diorama of the Overland Mail to India, (showing Southampton, Cintra, Gibraltar, Algiers, Malta, Alexandria, Cairo, Suez, Aden, Ceylon, Madras, Calcutta, and the magnificent Mausoleum "The Taj Mehal," the exterior by moonlight, the beautiful gateway and gorgeous interior), daily at 12, 3, and 8. Admission 1s., 2s. 6d., and 3s.

### THE GREAT EXHIBITION AND THE ROYAL POLYTECHNIC INSTITUTION.

ALL the MOST INTERESTING DEPOSITS at the GREAT EXHIBITION will, in turn, be LECTURED ON at the ROYAL POLYTECHNIC INSTITUTION.—The present LECTURES are by J. H. Pepper, Esq., on the MINERALS and BASE METALS in the Great Exhibition, and their connexion with the possibility of TRANSMUTATION.—POPULAR LECTURE by Dr. Bachhoffner on the recent TOTAL ECLIPSE of the SUN, with splendid Diagrams, showing the appearances which actually occurred on the line of Totality.—The great economy of COOKING by GAS explained.—A LECTURE on the HISTORY of the HARP, by Frederick Chatterton, Esq., with Vocal Illustrations.—TWO SERIES of SPLENDID DISSOLVING VIEWS.—DIVER and DIVING BELL, &c., &c.—Admission, 1s.; Schools, Half-price.—Open daily from half-past Ten till Five, and every evening from Seven till half-past Ten.

## PRESTON EXHIBITION OF PAINTINGS.

Under the Patronage of the Right Honourable the EARL OF CARLISLE.

ARTISTS desirous of contributing PAINTINGS and other Works of Art for Exhibition and Sale, are requested to communicate with the Honorary Secretary before the 30th of September next.
It is intended to open the Exhibition in the Rooms of the Preston Institution, early in November, 1851, and to continue it until the end of January, 1852.
By order of the Committee,
JAMES J. ASTON, Hon. Sec.
Preston, August, 1851.

## BELFAST EXHIBITION OF MODERN PAINTINGS.

PRESIDENT.
THE LORD DUFFERIN AND CLANEBOYE.

ARTISTS desirous of Exhibiting PAINTINGS, or other Works of Art at the ensuing Exhibition, which will be held in the months of January, February, and March next, are requested to communicate with the Secretary.
CLAUDE L. NURSEY, Hon. Sec.
Government School of Design, Belfast.

GEOLOGY.—Persons wishing to become acquainted with this interesting branch of Science, will find their studies greatly facilitated by means of Elementary Collections, which can be had at Two, Five, Ten, Twenty, or Fifty Guineas each, arranged and sold by Mr. TENNANT, (Mineralogist to Her Majesty,) 149, Strand, London.
A Collection for Five Guineas, which will illustrate the recent works on Geology, containing 200 Specimens, in a Mahogany Cabinet, with five trays, viz.:—
MINERALS which are the components of rocks, or occasionally imbedded in them:—Quartz, Agate, Calcedony, Jasper, Garnet, Zeolite, Hornblende, Augite, Asbestus, Felspar, Mica, Talc, Tourmaline, Calcareous Spar, Fluor, Selenite, Baryta, Strontia, Salt, Sulphur, Plumbago, Bitumen, &c.
METALLIC ORES:—Iron, Manganese, Lead, Tin, Zinc, Copper, Antimony, Silver, Gold, Platina, &c.
ROCKS:—Granite, Gneiss, Mica-slate, Clay-slate, Porphyry, Serpentine, Sandstones, Limestones, Basalt, Lavas, &c.
FOSSILS from the Llandeilo, Wenlock, Ludlow, Devonian, Carboniferous, Lias, Oolite, Wealden, Chalk, Plastic clay, London clay, and Crag Formations, &c.
Mr. TENNANT gives PRIVATE INSTRUCTION in MINERALOGY, with a view to facilitate the study of GEOLOGY, and of the application of Mineral Substances in the Arts, illustrated by an extensive Collection of Specimens, Models, &c.

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J. & J. LEIGHTON, 40, Brewer-street, Golden-square; Great Exhibition, Class XVII, No. 24.

ROYAL NAVAL SCHOOL. A VACANCY in the situation of DRAWING MASTER (for Civil Drawing), will occur at Michaelmas next, in consequence of the resignation of the present master. Testimonials to be sent, on or before the 10th of September next. Further information may be obtained from
ALFRED EAMES, Sec.
*New Cross, Deptford, August* 19, 1851.

## ARUNDEL SOCIETY, or SOCIETY FOR PROMOTING THE KNOWLEDGE OF ART.

*Council for* 1851-2.

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|---|---|
| The Hon. Francis Charteris, M.P. | The Lord Lindsay. |
| The Lord Colborne. | Charles Newton, Esq. |
| C. W. Cope, Esq. R.A. | Edmund Oldfield, Esq. |
| The Lord De Mauley. | Samuel Rogers, Esq. |
| Major-General C. R. Fox. | John Ruskin, Esq. |
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| The Marquis of Lansdowne. | G. F. Watts, Esq. |

*Treasurer*—William Smith, Esq.
*Honorary Secretary*—G. Aubrey Bezzi, Esq.
The Publications for the year ending April 30, 1851, consisting of four Engravings after Frescoes of Fra Giovanni Angelico in the Vatican, are now ready for distribution. They will be delivered to Members who have paid their Annual Subscription, at any address within four miles of Charing Cross, or will be forwarded to the care of any Agent of the Society in the country, as directions are given to the Secretary. Orders for Casts of the 'Theseus,' and Prospectuses of the Works proposed for publication, may be obtained from Mr. MACKAY, at Messrs. P. & D. COLNAGHI'S.
(By order of the Council,)
Office of the Arundel Society, 13 & 14, Pall Mall East. G. AUBREY BEZZI. Hon. Sec.

## ART-UNION OF LIVERPOOL.

BY ROYAL AUTHORITY.
INSTITUTED 1834.
President.
THE RIGHT HON. THE EARL OF SEFTON.
Vice-Presidents.
THE MAYOR OF LIVERPOOL,
THEODORE RATHBONE, ESQ., SAMUEL HOLME, ESQ.
Treasurer.
BENJAMIN HEYWOOD JONES, ESQ.
Hon. Secretary.
JOHN R. ISAAC.

EVERY SUBSCRIBER of ONE GUINEA for the Current Year, 1851, will be entitled to
I.—An Impression of each of the THREE ORIGINAL ENGRAVINGS executed for, and exclusively the Property of, the Society, as follows:—
"KATHERINE,"
Engraved by F. HOLL, after W. P. FRITH, Esq., A.R.A.
"BIANCA,"
Engraved by F. HOLL, after W. P. FRITH, Esq., A.R.A.
"LA VIVANDIERE,"
Engraved by H. LEMON, after J. ABSOLON, N.W.C.S., *and which will be delivered at the time of subscribing.*
II.—A FREE ADMISSION to the EXHIBITION of PAINTINGS of the Liverpool Academy during the whole of the Season.
III.—The CHANCE of OBTAINING ONE of the PRIZES to be distributed at the General Meeting, consisting of:—1st. The right to select for himself a valuable WORK of ART from the Exhibition of the Liverpool Academy. 2nd. STATUETTES of the "ITALIAN BOY," by CLERGET, produced in Statuary Porcelain by W. T. COPELAND, Esq. 3rd. Artists' PROOFS of "THE WOMAN OF SAMARIA," Engraved by BELLIN, after J. R. HERBERT, Esq. R.A. 4th. "ORIGIN OF THE STOCKING LOOM," Engraved by HOLL, after A. ELMORE, Esq., A.R.A.
Subscriptions will be received by the Agents for London, Messrs. HERING & REMINGTON, Regent-street; Messrs. LLOYD, BROTHERS, & Co., Ludgate-hill; the MEMBERS of the COMMITTEE; the HONORARY SECRETARY; by the ASSISTANT SECRETARY, at the Office, 62, Castle-street; at the Exhibition Rooms, Old Post Office-place, on the opening of the Exhibition; and by the various AGENTS, for which see Prospectus.
JOHN R. ISAAC, Hon. Sec.
Office, 62, Castle-street, Liverpool, July, 1851.
N.B.—The Subscription Books are now open, the Print ready for delivery, and the Statuette on view.

## WEST OF SCOTLAND ACADEMY'S EXHIBITION.

THE ELEVENTH EXHIBITION of works of Art, will be opened early in October. Cases from London and its vicinity WILL BE CALLED FOR from those Artists to whom the Exhibition circular has been forwarded, by intimation being sent on or before the 13th OF SEPTEMBER, to Mr. GEORGE CROUCH, Carrier, No. 3, Tudor-street, Blackfriars; and from Edinburgh, to Mr. WILLIAM CROUCH, No. 40, North Bridge, on the 20th of the same month.
The attention of Artists is requested to the list given below of Premiums to be awarded by the Art-Union and by the Academy.
By order of the Council,
J. A. HUTCHISON, Secretary.

### PREMIUMS BY ART-UNION OF GLASGOW.

*1st. Premium.*—£50 for the best Picture in the Exhibition, Scriptural, Historical, or Genre.
*2nd Premium.*—£25 for the best Landscape in the Exhibition.
*Both Pictures must be certified to have been painted in* 1848 *or following years, and not previously exhibited in Scotland, and a preference will be given to works in the possession of the artist.*

### PREMIUMS BY WEST OF SCOTLAND ACADEMY.

*1st. Premium.*—The Gold Medal of the Academy and Ten Pounds for the best Picture in the Exhibition painted in Scotland.
*2nd Premium.*—A Gold Medal for the best Picture in the Exhibition painted in the West of Scotland.—neither Pictures having been before exhibited.
Glasgow, Argyle Arcade,
*1st. July*, 1851.

### IRISH POPLIN OR TABINET.

THE ONLY HOUSE for the exclusive Sale of this beautiful Manufacture, so much admired for Ladies' dresses and Gentlemen's Waistcoats, is Elliot's, removed from Pall Mall to 54, *St. James's Street.*

### PICTURE GALLERY.

MR. WALESBY (late of Old Bond-street) has removed to more suitable premises in Waterloo-place, comprising the Gallery constructed especially for pictures, of which he will exhibit high class specimens for sale.
No. "5," WATERLOO PLACE, PALL MALL.

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Sold by W. HEADLAND, 15, Princes-street, Hanover-square, and H. BAILLIERE, 219, Regent-street.

DECORATIVE PAINTING.—Mr. FREDERICK SANG, from the Royal Academy of Munich, DECORATIVE ARTIST IN FRESCO, and in all other matters of Painting, whose works may be seen in the principal public buildings of the metropolis, begs to inform his patrons, and Architects in particular, that he has considerably increased his establishment, and is now enabled to undertake on the shortest notice, the embellishment of private and public buildings, in any part of the United Kingdom, on the most reasonable terms, and in any of the Classical, Mediæval, or Modern Styles. Apply to F. SANG, Decorative Artist, 58, Pall Mall, London.

THE SCHOOL OF ART, 21, Bloomsbury-street. Established by Mr. SASS, for the Education of Artists, and the Instruction of Amateurs in Drawing, Painting, Modelling, &c.; possessing every requisite as a Probationary School for the Royal Academy, is conducted by Mr. F. S. CARY. Open from 8 till 4 in the morning.
The Evening School from 6 till 8.
There is a Separate Establishment for Ladies.
Prospectuses may be had at the School.

THE NEW "PORTE FLEUR;" or, BOUQUET BROOCH (Registered), as shown in the Exhibition, can now be had of JOSEPH ANGELL, 10, Strand. The only invention by which the freshness of the flowers is preserved without water, price 30s. in filagree silver. Also, The Irish Antique Shawl Brooches, the Tara Brooch and Fibulæ, &c. J. ANGELL begs to inform the Nobility and Gentry that his "ENAMELLED" TEA SERVICES AND PLATE are the only specimens of the kind in the Exhibition, and the first ever manufactured. A pamphlet, with descriptive particulars and prices, is now published, and may be had upon application to the Attendant at the Glass Case, No. 111, "Central South Gallery," Precious Metals Department, or at
No. 10, STRAND, OPPOSITE THE GOLDEN CROSS.

Prepared Collodion for the New Photographic Process.
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Pyro-Gallic Acid, Glacial Acetic Acid, and all other Photographic Chemicals.
Folding and other Cameras for views or portraits.
Paper by all the best makers, and every material required for Photography.
See Mr. Hunt's Paper in the Art-Journal for July.

TO GENTLEMEN ABOUT TO PUBLISH.—HOPE & CO., Printers and Publishers, '*Statesman's Portfolio*' Office, 16, Great Marlborough-street, London, undertake the PRINTING and PUBLISHING of BOOKS, PAMPHLETS, SERMONS, &c., greatly under the usual charges. Rapid dispatch characterises their establishment; Pamphlets ready twenty-four hours after the receipt of copy. The greatest attention is also paid to the Publishing Department, and every endeavour made to push the sale of Works. Estimates sent free to all parts of the kingdom.

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91, DEVONSHIRE-STREET, QUEEN-SQUARE, BLOOMSBURY.

GREAT PIAZZA, COVENT GARDEN, LONDON, *September*, 1851.

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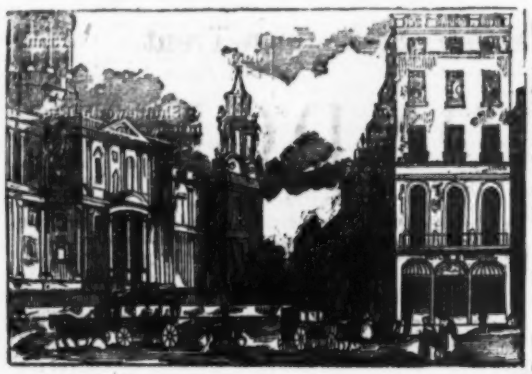
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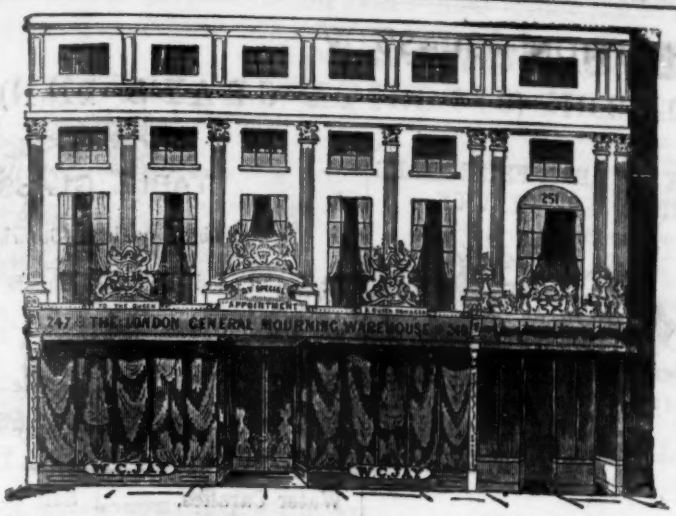
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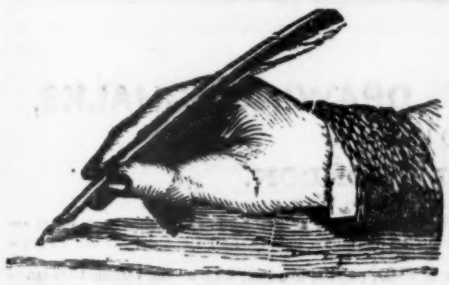
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CLASS XXX.

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"ILLUSTRATED NEWS," MAY 31, 1851.

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| Age when Assured. | Sum Assured. | Premiums Paid. Number. | Premiums Paid. Amount. | Bonus Added. | Per centage on Premiums Paid. |
|---|---|---|---|---|---|
| | £ | | £ s. d. | £ s. d. | £ s. d. |
| 15 | 3000 | 6 | 315 0 0 | 164 16 8 | 52 6 6 |
| 25 | 5000 | 7 | 775 16 8 | 347 13 4 | 44 16 3 |
| 35 | 2500 | 6 | 431 17 6 | 183 18 0 | 42 11 8 |
| 45 | 2000 | 6 | 464 0 0 | 172 6 7 | 37 2 10 |

Annual Premium required for the Assurance of £100 for the whole term of life:—

| Age. | Without Profits. | With Profits. | Age. | Without Profits. | With Profits. |
|---|---|---|---|---|---|
| | £ s. d. | £ s. d. | | £ s. d. | £ s. d. |
| 15 | 1 11 0 | 1 15 0 | 40 | 2 18 10 | 3 6 5 |
| 20 | 1 13 10 | 1 19 3 | 50 | 4 0 9 | 4 10 7 |
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|---|---|---|---|---|
| £ | | £ s. d. | £ s. d. | £ s. d. |
| 5000 | 13 yrs. 10mts | 625 0 0 | 787 10 0 | 6470 10 0 |
| 5000 | 1 year | ..... | 112 10 0 | 5112 10 0 |
| 1000 | 12 years | 100 0 0 | 157 10 0 | 1257 10 0 |
| 1000 | 7 years | ..... | 157 10 0 | 1157 10 0 |
| 1000 | 1 year | ..... | 22 10 0 | 1022 10 0 |
| 500 | 12 years | 50 0 0 | 78 15 0 | 628 15 0 |
| 500 | 4 years | ..... | 45 0 0 | 545 0 0 |
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| 25 | 30 | 35 | 40 | 45 |
|---|---|---|---|---|
| £ s. d. | £ s. d. | £ s. d. | £ s. d. | £ s. d. |
| 1 16 3 | 2 1 5 | 2 7 8 | 2 15 7 | 3 6 0 |

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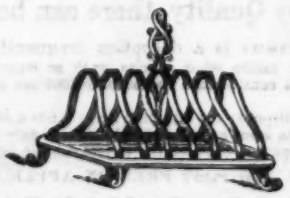
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N.B.—The Subscription Books are now open, the Print ready for delivery, and the Statuette on view.

WEST OF SCOTLAND ACADEMY'S EXHIBITION.

THE ELEVENTH EXHIBITION of works of Art, will be opened early in October. Cases from London and its vicinity will be called for from those Artists to whom the Exhibition circular has been forwarded, by intimation being sent on or before the 13th of September, to Mr. George Crouch, Carrier, No. 3, Tudor-street, Blackfriars; and from Edinburgh, to Mr. William Crouch, No. 40, North Bridge, on the 20th of the same month.
The attention of Artists is requested to the list given below of Premiums to be awarded by the Art-Union and by the Academy.
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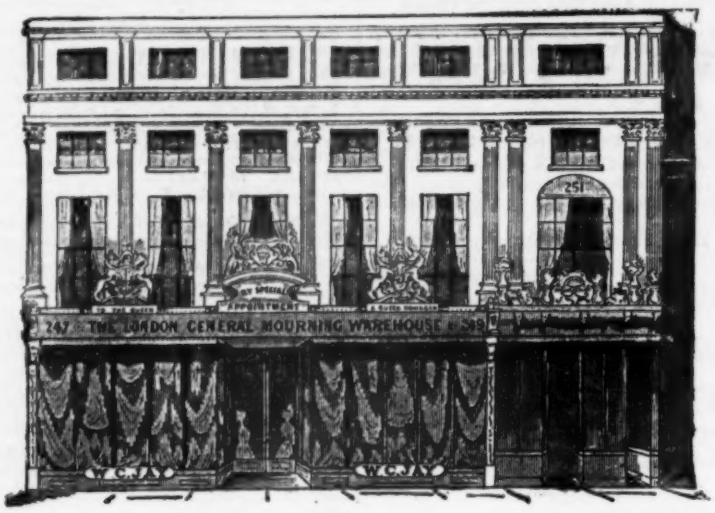
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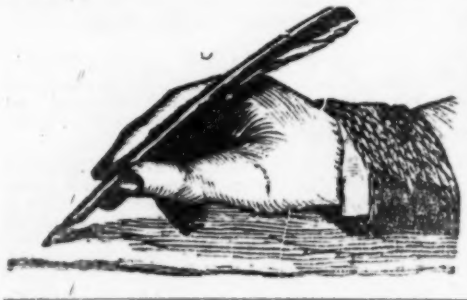
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| 1806 | 2500 | 79 10 10 | Extinguished. | 1222 2 6 |
| 1811 | 1000 | 33 19 2 | ditto | 231 17 8 |
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| | | £ | £ s. d. | £ s. d. |
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| | £ | | £ s. d. | £ s. d. | £ s. d. |
| 15 | 3000 | 6 | 315 0 0 | 164 16 8 | 52 6 6 |
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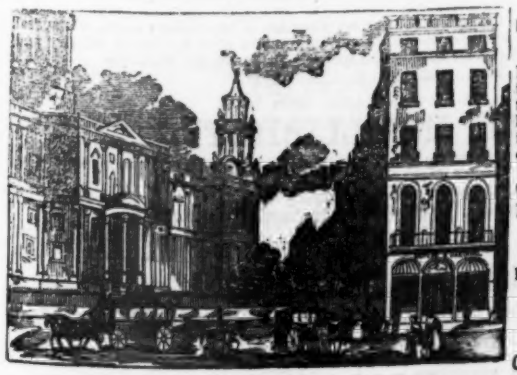
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FOUR-FIFTHS of the PROFITS are divided amongst the Assured.

JOSEPH CARTWRIGHT BRETTELL, *Secretary.*

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## GLOBE INSURANCE,

PALL-MALL AND CORNHILL, LONDON.

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ESTABLISHED 1803,
FOR
### FIRE & LIFE INSURANCE, & ANNUITIES,
AND THE
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**Capital One Million Sterling.**

The whole paid up and invested, and *entirely independent of the amount of premiums received.*

Insurances may be effected on Single Lives, on Joint Lives, and on the contingency of one life surviving another.

Insurances for short or limited periods may be effected at reduced rates, and with the least practicable delay.

Insurances on Lives, and Property in Foreign Countries, are granted on application at the Company's Offices, or to their Agents at home or abroad.

*Fire Policies due at Michaelmas must be paid on or before the 14th of October.* (*By Order of the Board*)

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*London.*

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UNITED KINGDOM LIFE ASSURANCE COMPANY. Established by Act of Parliament in 1834; 8, Waterloo-place, Pall-mall, London; 97, George-street, Edinburgh; 12, St. Vincent-place, Glasgow; 4, College-green, Dublin.

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The Bonus added to Policies from March, 1834, to the 31st of December, 1847, is as follows:—

| Sum Assured. | Time Assured. | Sum added to Policy in 1841. | Sum added to Policy in 1848. | Sum Payable at Death. |
|---|---|---|---|---|
| £ | | £ s. d. | £ s. d. | £ s. d. |
| 5000 | 13 yrs. 10 mts. | 638 6 8 | 787 10 0 | 6470 16 8 |
| 5000 | 1 year | ..... ..... | 112 10 0 | 5112 10 0 |
| 1000 | 12 years | 100 0 0 | 157 10 0 | 1257 10 0 |
| 1000 | 7 years | ..... | 157 10 0 | 1157 10 0 |
| 1000 | 1 year | ..... | 22 10 0 | 1022 10 0 |
| 500 | 12 years | 50 0 0 | 78 15 0 | 628 15 0 |
| 500 | 4 years | ..... | 45 0 0 | 545 0 0 |
| 500 | 1 year | ..... | 11 5 0 | 511 5 0 |

The Premiums, nevertheless, are on the most moderate scale, and only one-half need be paid for the first five years, when the Insurance is for Life. Every information afforded on application to the Resident Director, No. 8, Waterloo-place, Pall-mall, London.

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REV. DR. WILLIS MOSELEY'S NEW AND SUCCESSFUL TREATMENT OF MIND AND HEAD, OR NERVOUS COMPLAINTS.

Just published, 10th Edition, 2s. 6d. SIMPKIN & Co., London, and all Booksellers.

"This is the best book we have on nervousness."
PROFESSOR SAVAGE, *Surgeon.*

TWELVE CHAPTERS on MIND and HEAD; or NERVOUS COMPLAINTS. Including the causes, cure, &c., of Depression of Spirits, and all other Nervous Symptoms, franked to every address if 36 stamps are sent to the Author, Rev. DR. WILLIS MOSELEY, 18, Bloomsbury-street, Bedford-square, London; or his PAMPHLET (27th thousand), NOVEL OBSERVATIONS on MIND *or* HEAD COMPLAINTS, or NERVOUSNESS, &c., will be franked if one stamp is sent.

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## PIERCE'S REGISTERED IMPROVEMENTS IN STOVE-GRATES AND WARMING.

### Pierce's Registered Improvements in Stove-Grates and Warming

May be seen in extensive variety, Class XXII, No. 107, in the Main Western Avenue of the Great Exhibition, Hyde Park.

### Pierce's Newly-invented Pyro-Pneumatic, Pure Warm Air, Self-acting, and Ventilating Stove-Grate,



ADAPTED FOR
CHURCHES, CHAPELS, INFANT AND OTHER SCHOOLS, PUBLIC BUILDINGS OR PRIVATE DWELLINGS, BANKING HOUSES, RAILWAY OFFICES, PICTURE GALLERIES, ENTRANCE HALLS, LECTURE ROOMS, INVALIDS' APARTMENTS, &c. &c.

OR ANY SITUATION OR PLACE THAT MAY REQUIRE WARMTH WITH VENTILATION.

Manufactured only by PIERCE, in Registered Designs, protected by Act of Parliament, at his Warehouse and Manufactory, No, 5, JERMYN STREET, REGENT STREET, where it may be seen in use.

It is SELF-ACTING, and combines SUMMER WARMTH, PERFECT VENTILATION, SIMPLICITY OF ARRANGEMENT, NOVELTY OF PRINCIPLE, and ELEGANCE OF DESIGN, which, with great ECONOMY IN USE, render this GRATE suitable for any situation where a POWERFUL DEGREE OF WARMTH and the CHEERFUL OPEN FIRE are desirable.

Manufactured only by PIERCE, in Registered Designs, protected by Act of Parliament, and may be seen in daily use at the Patentee's Manufactory, 5, JERMYN STREET, REGENT STREET; also at the Polytechnic Institution; the University Hall, Gordon-square; and the new Ostrich and Giraffe Houses of the Zoological Society, Regent's-park, and the Office of the *Builder*, York-street, Covent-garden.

Price **£7; £9 10s.; £13 10s.;** and **£16,** in Plain Design.

THE BEST AND CHEAPEST GRATE FOR ALL USEFUL PURPOSES IS

### PIERCE'S UNIVERSAL FIRE-LUMP GRATE,

Which requires no fixing, being made in one piece, having strong octagon bars and bottom, with a loose trivet, capacious and safe hobs, complete.

Prices **11s. 6d., 13s. 6d., 22s. 6d.,** and **25s.**

PIERCE'S IMPROVED COTTAGER'S GRATE, for warming two rooms with only one fire. Prices, 27s. and 30s.

KITCHENS, LAUNDRIES, AND DRYING-ROOMS FITTED WITH EVERY IMPROVEMENT, AND ON THE MOST ECONOMICAL PRINCIPLE.

**MANUFACTORY AND SHOW-ROOMS, No. 5, JERMYN STREET, REGENT STREET.**

**Sole Agent for Nicholson's Prize Cottager's Range, New Patent Cooking Stove, and his recent Improvements in Stove-Grates, &c.**

# THE TEA ESTABLISHMENT,

4 & 5, KING WILLIAM STREET, CITY.

## To those who prefer pure Coffee to the Adulterated.

THE House of Commons, under the guidance of the Chancellor of the Exchequer, has decided upon not interfering with the **Adulteration of Coffee.** That fraud should be thus sanctioned, is a disgrace both to the Senate and the Nation, and that it will continue so long as the present Ministers are in office there is now no reason to doubt.

Therefore, until we have a Ministry, who will act up to the duty they owe to the public, it becomes absolutely necessary **for those who wish to purchase pure Coffee,** to know where it can be obtained.

The Proprietors of this Establishment beg to refer all such inquirers to the report of the Analytical Sanitary commission in the *Lancet* of the 26th April; they will there find not only a long list of **spurious compounds,** sold under the name of Coffee, even by dealers who claim superiority by *pretended improvements in Roasting, &c.*, and to whose establishments it would be invidious to give further publicity, but also the names of those houses in the City and West End whose Coffee on being analysed was found to be **perfectly genuine.**

As the circulation of the *Lancet* is confined principally to the medical profession, and parties may have difficulty in procuring it, we have no hesitation in publishing the names of all who were found to sell *what they professed to sell,* **pure coffee,** in the order in which they appeared in the number of the 26th April:—**Ridgway & Co., 4 and 5, King William-street, City;** Henry Sharpe, 44, Bishopsgate-street Within, City; E. Deane, 4 and 5, Shoreditch, High-street; Knight and Son, 83, Gracechurch-street, City; Fortnum and Mason, 181, Piccadilly; J. Branscombe and Co., 88, Pall Mall; Dann, Johnston, and Co., 84, New Bond-street; G. Payne and Sons, 328, Regent-street; J. F. Betts, 262, Oxford-street; Staniforth, 138, Oxford-street; W. Holland, 127, Oxford-street. Thus showing that only *eleven samples* were unadulterated out of the whole number submitted to analysis.

Upon principle, we have always resisted the allurement of the large profit we might have made by conforming to the practice which has now become so general, and have never kept Chicory upon the premises even as an article of trade.

Our sale of Coffee, since the exposures in the public prints, has greatly increased, and we beg to refer to the list of prices underneath, in which will be perceived the **important reduction** caused by the equalisation of the duty. This principle of Free Trade was conceded by the Government in April last; previously there was a differential duty of 2d. per lb. between Foreign and Colonial Coffee; the former paying 6d. per lb., and the latter, 4d. per lb. The duty is now 3d. per lb. on all kinds.

| | per lb. | |
|---|---|---|
| Good Ceylon Coffee | 0 | 10d. |
| **Fine Plantation** | 1 | 0 recommended. |
| **Very Fine Plantation** | 1 | 2 recommended. |
| **Finest Plantation** | 1 | 3 recommended. |
| **Choice Mountain-flavoured Coffee** | 1 | 4 recommended. |
| **Finest South American, or Costa Rica** | 1 | 3 recommended. |
| **Choice Old Mocha** | 1 | 5 recommended. |

To those who wish to purchase Coffee in its **native purity**—in possession of its **natural aroma and fragrance,** and at those **economical prices** which families who buy for Cash have a fair claim to expect, the above selection is offered, in which will be found the **choicest growths imported into this country.**

**Terms.**—*CASH on delivery of Goods. To parties residing in the country, if accompanying their orders with a respectable reference, a remittance on receipt of them will be satisfactory.*

RIDGWAY & COMPANY,

LONDON, JULY, 1851. *4 & 5, King William Street, City.*

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GLASS  SHADES

FOR THE COVERING AND PRESERVATION OF

CLOCKS, STATUETTES, WAX FLOWERS, ALABASTER & OTHER ORNAMENTS, & ARTICLES OF VERTU.

## CLAUDET AND HOUGHTON

Having *considerably reduced their prices of Glass Shades,* they may be appropriated advantageously not only as above, but also in PROTECTING GOODS EXPOSED FOR SALE from dust and the impurities of the atmosphere.

**WHOLESALE AND RETAIL GLASS SHADE WAREHOUSE,**

89, HIGH HOLBORN, LONDON.

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## PAINTED AND STAINED GLASS FOR WINDOWS,

ANCIENT AND MODERN, EXECUTED IN THE BEST STYLE AND AT MODERATE PRICES, BY

## CLAUDET & HOUGHTON, 89, High Holborn, London.

WHITE ENAMELLED WINDOW GLASS, of various patterns at very low prices. EMBOSSED AND ENGRAVED GLASS COATS OF ARMS, CRESTS, &c. &c. Designs furnished when required. Patterns and Specimens may be seen at their Warehouse,

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## CLAUDET AND HOUGHTON,

**WINDOW GLASS MERCHANTS, 89, HIGH HOLBORN, LONDON,**

British and Patent Plate Glass, Sheet and Crown Glass, Rough Plate Glass,

And every other kind of Window Glass for Dwelling Houses, Conservatories, Picture Frames, &c., on the most moderate terms.

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This Company was established in 1807, is empowered by the Act of Parliament 53 George III., and is regulated by deed enrolled in the High Court of Chancery.

It was originally a strictly proprietary one. Subsequently the assured were admitted to a septennial participation in profits, and received their first bonus in 1840. At the second division of surplus, in 1847, it was determined that the future divisions should be quinquennial. Hence the next one will take place in 1852.

The Company now ranks amongst the largest and most wealthy in the kingdom.

To the present time (1850) the assured have received, in satisfaction of their claims, upwards of £1,220,000.

The amount at present assured is £3,000,000 nearly, and the income is about £125,000.

At the last division of surplus, about £100,000 was added to the sums assured under policies for the whole term of life.

The lives assured are permitted, in time of peace, to reside in any country—or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than 33 degrees from the Equator, without extra charge.

Deeds assigning policies are registered at the office, and assignments can be effected on forms supplied therefrom.

The annual reports of the Company's state and progress, prospectuses and forms, may be had, or will be sent, post free, on application at the office, or to any of the Company's agents.

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UNDER THE IMMEDIATE PATRONAGE

OF

THE COURTS OF EUROPE, THE ARISTOCRACY, AND THE UPPER CLASSES.

## ROWLANDS' MACASSAR OIL

is universally in high repute for its remarkable virtues in nourishing, improving, and beautifying the Human Hair. Its operation in cases of baldness is peculiarly active; and in the growth of Whiskers, Mustachios, and Eyebrows, it is also an unfailing stimulant. For Children it is especially recommended, as forming the basis of a beautiful head of hair. Price 3s. 6d. and 7s.; Family Bottles (equal to four small) 10s. 6d.; and double that size, 21s.

## ROWLANDS' EUPLYSIA.

A Preparation from the choicest Oriental Herbs. It pleasingly and effectually cleanses the Hair and Skin of the Head from Scurf and every species of impurity, and imparts a delicate fragrance. It is particularly recommended to be used after Bathing, as it will prevent the probability of catching cold in the head, and will render the Hair dry in a few minutes. Price 2s. 6d. per bottle.

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An Oriental Botanical Preparation, for improving and beautifying the Complexion, eradicating all cutaneous defects and discolorations, and rendering the Skin soft, fair, and blooming. Gentlemen who suffer from irritation of the Skin after shaving will appreciate its softening and ameliorating properties. Price 4s. 6d. and 8s. 6d. per bottle.

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A WHITE POWDER, compounded of the choicest and most récherché ingredients of the Oriental Herbal, of inestimable value in preserving and beautifying the Teeth, strengthening the Gums, and in rendering the breath sweet and pure. Price 2s. 9d. per box.

**BEWARE OF SPURIOUS IMITATIONS!**

The only GENUINE of each bears the Name of "ROWLANDS'" preceding that of the Article on the Wrapper or Label. Sold by A. ROWLAND and SONS, 20, Hatton Garden, London; and by all Chemists and Perfumers.

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## LOCOCK'S LOTION

FOR THE HAIR.

THIS highly esteemed emollient Lotion, prepared from a recipe of the eminent physician whose name it bears, has proved most beneficial in restoring the Hair; and when used daily, with the ordinary hair brush, communicates a peculiar softness and brilliancy to the Hair, and is alike favourable to its growth and permanency.

The continued use of this Lotion is generally sufficient for every purpose; but where the Hair, from constitutional harshness, requires the occasional application of something more emollient, the

## MARROW POMADE,

prepared by LEA and PERRINS, will be found to possess all those bland and nutritive qualities so peculiar to preparations of marrow, and which combine to render it the most suitable and agreeable Pomade for Nursery use.

## AFTER SEA BATHING,

DR. LOCOCK'S LOTION will be esteemed as most beneficial in counteracting the pernicious effects of salt water; and by its daily use, either alone or in conjunction with the MARROW POMADE, that healthy state of the Hair will be induced, which must be the object of all who study comfort and personal appearance.

N.B.—To obtain the genuine DR. LOCOCK'S LOTION and MARROW POMADE, it is necessary to order those articles PREPARED BY LEA & PERRINS, 6, Vere-street, Oxford-street, London; and sold wholesale by BARCLAY and SONS, SUTTON, EDWARDS, SANGER, ATKINSON, and others; and Retail by Perfumers and Chemists, in bottles at 3s. 6d. each.

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Four-Wheel Albert Bath Chair, with Dash-Board and Shafts.



Light Park Chair, with Cane or Panelled Body.

# HEATH'S PATENT BATH, MERLIN, & SPINAL CHAIRS.

## MANUFACTORY, BROAD STREET, BATH.

DESIGNS AND PRICES POST FREE.—EVERY ARTICLE WARRANTED, AND EXCHANGED IF NOT APPROVED.

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CAKE AND BREAD BASKETS.



From 3*l.* 0*s.* 0*d.* each.







A NEW AND BEAUTIFUL SELECTION OF TEA & COFFEE SERVICES.



CRUET FRAMES OF ALL SIZES AND DESIGNS,

From 2*l.* 2*s.* each.

LIQUOR Do.,

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SARL'S ARGENTINE SILVER SPOONS.





| | | *Fid. Pat.* £ *s. d.* |
|---|---|---|
| 12 Table Forks | best quality | 2 16 0 |
| 12 Table Spoons | ,, | 2 16 0 |
| 12 Dessert Forks | ,, | 2 0 0 |
| 12 Dessert Spoons | ,, | 2 0 0 |
| 12 Tea Spoons | ,, | 1 7 0 |
| 4 Sauce Ladles | ,, | 0 18 0 |
| 2 Gravy Spoons | ,, | 0 16 6 |
| 4 Salt Spoons, gilt bowls | ,, | 0 8 0 |
| Mustard Spoons, do. each | ,, | 0 2 0 |
| Sugar Tongs ,, | ,, | 0 5 0 |
| Fish Knives ,, | ,, | 0 18 0 |
| Butter Knives ,, | ,, | 0 4 0 |
| Soup Ladles ,, | ,, | 0 18 0 |
| Sugar Sifter Pierced ,, | ,, | 0 7 6 |
| 6 Egg Spoons, gilt | ,, | 0 15 0 |
| Moist Sugar Spoon | ,, | 0 3 0 |
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| Discount off, £10 per cent... | | 1 13 5 |
| Complete Service | | 15 0 8 |

### SARL'S ARGENTINE SILVER PLATE.

THIS beautiful metal continues to stand unrivalled amongst all the substitutes for silver. Its intrinsic excellence, combined with its brilliant appearance, defies all competition. It is upwards of ten years since this manufacture was introduced by Sarl and Sons to the public, and, notwithstanding the many spurious and unprincipled imitations, the present demand exceeds all former precedents, thus giving a convincing proof of its having answered the end proposed, which was to produce an article possessing the durability and appearance of solid silver at one-sixth its cost. The magnificent stock has recently been enriched with many splendid novelties in dinner, tea, and breakfast service, and never possessed so many attractions as at the present time. The spoon and fork department includes all the various patterns that are manufactured in solid silver, and orders to any extent can be immediately executed. A new and enlarged pamphlet of sketches and prices is just published, and now ready for circulation. It may be obtained gratis by applying at the manufactories.—SARL and SONS, 17 and 18, Cornhill.

KETTLES TO SUIT THE TEA SERVICE, FROM £8 8*s.*



A NEW AND CHOICE SELECTION OF Table Candlesticks,

From 30*s.* each.





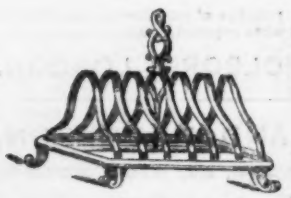
CHAMBER CANDLESTICKS, from 16*s.* 6*d.* each.



DECANTER STANDS, from 22*s.*



30*s.*



15*s.* 6*d.*

Candlesticks AND Branches, With 3 lights,

From 8*l.* 8*s.* per pair,

*Forming 5 lights at pleasure.*



# SARL & SONS, Nos. 17 and 18, CORNHILL.

THE

# ART-JOURNAL ADVERTISER.

No. 161. LONDON: NOVEMBER, 1851.

SKETCHES and DRAWINGS at the GALLERY of the OLD WATER COLOUR SOCIETY, 5, Pall Mall East, comprising, amongst other important Works, choice specimens by Turner, R.A.; Mulready, R.A.; Roberts, R.A.; Stanfield, R.A.; Webster, R.A.; Hart, R.A.; Uwins, R.A.; Cooper, R.A.; Cope, R.A.; Lee, R.A.; Creswick, R.A.; Frith, A.R.A.; Ward, A.R.A.; Egg, A.R.A.; Pickersgill, A.R.A.; Hook, A.R.A.; Copley Fielding, John F. Lewis, Cattermole, Hunt, Leitch, Linnell, Lance, O'Neil, Armitage, Cross, &c. Open from 10 till dusk. Admission 1s.—Gallery, 5, Pall Mall East.
SAMUEL STEPNEY, Sec.

GALLERY OF ILLUSTRATION, 14, Regent Street. The DIORAMA of the OVERLAND MAIL TO INDIA, showing Southampton Docks, Cintra, the Tagus, Tarifa, Gibraltar, Algiers, Malta, Alexandria, Cairo, Suez, the Red Sea, Aden, Ceylon, Madras, Calcutta, and the magnificent mausoleum, "The Taj Mehal." The exterior by moonlight, the beautiful gateway and gorgeous interior (immediately preceded by the CRYSTAL PALACE AS A WINTER GARDEN,) is exhibited daily at 12, 3, and 8 o'clock. Admission 1s., 2s. 6d., and 3s.

THE GREAT EXHIBITION AND THE ROYAL POLYTECHNIC INSTITUTION.

ALL the MOST INTERESTING DEPOSITS at the GREAT EXHIBITION will, in turn, be LECTURED on at the ROYAL POLYTECHNIC INSTITUTION.—The PRESENT LECTURES are by J. H. Pepper, Esq., on the Application of IRON and STEEL in the MANUFACTURES of the UNITED KINGDOM, as exhibited in the CRYSTAL PALACE; and by Dr. Bachoffner on the ELECTRO-METALLIC DEPOSITS there, illustrated by a SPLENDID SERIES of Messrs. Elkington's SPECIMENS.—The Exhibition of the OXY-HYDROGEN MICROSCOPE, magnifying objects upwards of 100,000 times their natural size.—The great economy of COOKING by GAS explained.—A LECTURE on the HISTORY of the HARP, by Frederick Chatterton, Esq., with Vocal Illustrations.—A SERIES of SPLENDID DISSOLVING VIEWS.—DIVER and DIVING BELL, &c. &c.—Admission 1s.; Schools Half-price. Open daily, from Half-past Ten till Five; and every Evening, from Seven till Half-past Ten.

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In the metropolis there is little provision for scientific and artistic entertainments. The Panopticon is formed to supply this defect, and will afford the most interesting, intellectual, and at the same time, moral exhibition in the several branches of natural philosophy, industry, and the fine arts, ever before submitted to public inspection.

The site obtained by the Corporation in Leicester-square, adjoining the Hotel Sablonière, where operations are already commenced, is one in every way calculated to afford the Institution the fullest opportunity of developing its utility.

Application for prospectuses, and for the remaining chartered shares, to be made to the Secretary, at the temporary offices of the Corporation, 23, Tavistock-street, Strand, from 10 to 4 o'clock; or to Messrs. Sheppard and Sons, Stock and Share Brokers, 28, Threadneedle-street.

By order of the Council, WILLIAM REYNOLDS, Sec.

THE FINE ART SUBSCRIPTION GALLERY, FOR THE LOAN OF WORKS OF ART.

S. AND J. FULLER respectfully invite the Patrons of Art to VIEW their SUBSCRIPTION GALLERY for the LOAN of WORKS of ART. Every department will contribute examples to the Collection: Landscape, Figures, Animal, Flowers, Fruit, Architecture, Ornamental and Decorative Designs, and Original Works of the Principal Water-Colour Painters.

N.B. The Terms, which have been arranged to meet all classes, will be forwarded, post-paid, to all parts of the kingdom.

Varnishing executed in a superior manner.

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Artists resident abroad, wishing to send home their works for exhibition, or to be passed by the Academy, will find it advantageous to address them to the care of J. and R. M'C., whose appointment enables them to offer every facility.

Lists of their Correspondents abroad, and every information, may be had on application at their office as above.

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*Council for* 1851-2.

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THE Proprietors of "THE LITERARY GAZETTE," impressed with a conviction that it was not possible to treat efficiently of Literature, Science, Fine Arts, Music, and the Drama, within the limits of a paper of sixteen pages, resolved, at the commencement of their undertaking in January last, to devote the Journal exclusively to the interests of Literature. As the season arrived for the Exhibitions of Pictures, it was found necessary, in compliance with the wishes of many Subscribers to give critical notices of them; but these were insufficient to mark the progress of the Fine Arts, while they intrenched upon the space intended for Literature. The insertion of Reviews of Scientific Works elicited also complaints that the reports of the Learned Societies should have been relinquished, and it has been felt that a weekly record of the progress of Science is still a desideratum.

Encouraged by the success that has attended their efforts in the department of Literature, (the circulation of "THE LITERARY GAZETTE," notwithstanding these deficiencies, having been more than doubled,) the Proprietors have determined to enlarge their Journal to twenty-four pages—and occasionally to thirty-two pages if rendered necessary by advertisements—and to devote the additional space to special departments of

SCIENCE, FINE ARTS, MUSIC, and the DRAMA.

It is proposed to commence this enlargement of "THE LITERARY GAZETTE" with the commencement of the season, on the 15th November, and, with it, to return to the price of Fourpence.

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# MANCHESTER FLINT GLASS WORKS.

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M. W. & Co. take this opportunity of informing their friends that they are ready to supply any of the articles shown by them in the Great Exhibition, and for which they have been awarded a PRIZE MEDAL. The accompanying Illustrations are from the

**ART-JOURNAL ILLUSTRATED CATALOGUE, page 290.**



"The establishment of Messrs. Molineaux, Webb, & Co. takes the lead in this department of industrial art. This house has now existed for nearly a quarter of a century, and its proprietors have paid such attention to the production of ornamental coloured glass, that it may be affirmed, without prejudice to other manufacturers in localities where such business is now carried on, that the Manchester glass *is in no way inferior* to the best in the country."—See page 290, *Art-Journal Catalogue.*

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# GOVERNESSES' BENEVOLENT INSTITUTION.

**Incorporated by Royal Charter, with power to hold Land by Gift, Purchase, or Bequest.**

**UNDER THE PATRONAGE OF**

HER MOST GRACIOUS MAJESTY, HIS ROYAL HIGHNESS THE PRINCE ALBERT,
HER ROYAL HIGHNESS THE DUCHESS OF GLOUCESTER, HER ROYAL HIGHNESS THE DUCHESS OF KENT,
HER ROYAL HIGHNESS THE DUCHESS OF CAMBRIDGE, HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE,
HER ROYAL HIGHNESS THE HEREDITARY GRAND DUCHESS OF MECKLENBERG-STRELITZ.

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The objects of the society are all in operation.

**TEMPORARY ASSISTANCE** to Governesses in distress, afforded privately and delicately through the Ladies' Committee.

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The Election will take place on the 7th of November, at the Hanover Square Rooms.

A sum of £50 is offered towards the completion of an additional annuity in November, to meet other similar gifts. Six names are received, and more are invited. It is the more desirable to obtain the additional annuity, AS THE ASYLUM IS FULL, and no more Ladies can be elected thither until more rooms are built.

A Lady of rank has most kindly opened a Fund to raise all the Society's Annuities to £20; and has already received £1200 towards this desirable object. Any donations which may be kindly given, may be addressed to the care of the Secretary.

**PROVIDENT FUND.** Provident Annuities purchased by Ladies in any way connected with Education, upon Government security, agreeably to the Act of Parliament. This branch includes a Savings' Bank.

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**A HOME** for Governesses during the intervals between their engagements.

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The Asylum being full, a valued friend has given £200 towards a Building Fund for its enlargement, towards which subscriptions are desirable *at once*, to profit by the season for building.

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THE Committee of this Institution, daily and painfully impressed with the absolute necessity of providing further accommodation for the numbers of Sick Poor who seek admission to its wards, in the full persuasion of the continued support of the friends of this Charity and the public, and provided with sufficient funds to justify them in endeavouring to complete the Building, have entered into limited contracts, and the new wing of the Hospital is now in progress. The strong claim on public benevolence which this Institution holds, cannot be more strongly shown than by a reference to the fact that the average number of Patients waiting admission during the last year has been 80, many of whom sink into the grave before their anxiously expected turn for admission arrives; whilst in many other cases, disease, aggravated by domestic cares, by want, by hope deferred, becomes fatally established, which might, if taken in time, have been controlled. The number of Patients which can now be admitted is 90, which will be raised to 220 by the completion of the new wing. The Committee looks confidently then to all who have felt the power of the destroyer, or who have reason to fear his attack—and what family throughout the country has not had sad experience of his presence?—to assist them, in the full assurance, that those who give their support to this Institution will combine a work of great usefulness, with one of justice and mercy, and will aid in furthering as many important objects as can be found united in any charitable institution.

Donors of £31 10s. or upwards, and Annual Subscribers of £3 3s. or upwards become Governors, and are entitled to recommend One In-patient and Eight Out-patients annually. Annual Subscribers of less than £3 3s. are entitled to recommend Four Out-patients for each guinea Subscribed.

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*** Subscriptions and Donations in aid of the Charity, are received by the following Bankers:—BARCLAY & Co.; COCKS, BIDDULPH; COUTTS & Co.; DRUMMONDS & Co.; GLYN, HALIFAX, MILLS, & Co.; HANKEYS & Co.; HERRIES, FARQUHAR, & Co.; RANSOM & Co.; WILLIAMS, DEACON, & Co.; and also by F. & J. RIVINGTON, 3, Waterloo-place; HATCHARD & Son, 187, Piccadilly; NISBET & Co., 21, Berners-street, Oxford-street; and by the SECRETARIES,

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*Examples of the Extinction of Premiums by the Surrender of Bonuses.*

| Date of Policy. | Sum Insured. | Original Premium. | Bonuses added subsequently, to be further increased annually. |
|---|---|---|---|
| | £ | £ s. d. | £ s. d. |
| 1806 | 2500 | 79 10 10 Extinguished. | 1222 2 0 |
| 1811 | 1000 | 33 19 2 ditto | 231 17 8 |
| 1818 | 1000 | 34 16 10 ditto | 114 18 10 |

*Examples of Bonuses added to other Policies.*

| Policy No. | Date. | Sum Insured. | Bonuses added. | Total with additions, to be further increased. |
|---|---|---|---|---|
| | | £ | £ s. d. | £ s. d. |
| 521 | 1807 | 900 | 982 12 1 | 1882 12 1 |
| 1174 | 1810 | 1200 | 1160 5 6 | 2360 5 6 |
| 3392 | 1820 | 5000 | 3558 17 8 | 8558 17 8 |

Prospectuses and full particulars may be obtained upon application to the Agents of the Office in all the principal towns of the United Kingdom; at the City Branch, and at the Head Office, No. 50, Regent-street.

## PELICAN
## LIFE INSURANCE COMPANY,

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The following is a specimen of the Bonuses declared at the first septennial investigation, up to the 2nd July, 1847:—

| Age when Assured. | Sum Assured. | Premiums Paid. Number. | Premiums Paid. Amount. | Bonus Added. | Per centage on Premiums Paid. |
|---|---|---|---|---|---|
| | £ | | £ s. d. | £ s. d. | £ s. d. |
| 15 | 5000 | 6 | 315 0 0 | 164 16 8 | 52 6 6 |
| 25 | 5000 | 7 | 775 16 8 | 347 13 4 | 44 16 3 |
| 35 | 2500 | 6 | 431 17 6 | 183 18 0 | 42 11 8 |
| 45 | 2000 | 6 | 464 0 0 | 172 6 7 | 37 2 10 |

Annual Premium required for the Assurance of £100 for the whole term of life:—

| Age. | Without Profits. | With Profits. | Age. | Without Profits. | With Profits. |
|---|---|---|---|---|---|
| | £ s. d. | £ s. d. | | £ s. d. | £ s. d. |
| 15 | 1 11 0 | 1 15 0 | 40 | 2 18 10 | 3 6 5 |
| 20 | 1 13 10 | 1 19 3 | 50 | 4 0 9 | 4 10 7 |
| 30 | 2 4 0 | 2 10 4 | 60 | 6 1 0 | 6 7 4 |

ROBERT TUCKER, *Secretary.*

UNDER THE ESPECIAL PATRONAGE OF
HER MOST GRACIOUS MAJESTY THE QUEEN,
AND
FIELD MARSHAL
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ACTUARY—John Finlaison, Esq., the Government Calculator, and President of the Institute of Actuaries.

Assurances are granted upon the lives of persons in every profession and station in life, and for every part of the world, with the exception of the Western Coast of Africa within the Tropics.

The Rates of Premiums are constructed upon Sound Principles with reference to every Colony, and, by payment of a moderate addition to the Home Premium, in case of increase of risk, persons assured in this office may change from one climate to another, without forfeiting their Policies.

FOUR-FIFTHS of the PROFITS are divided amongst the Assured.

JOSEPH CARTWRIGHT BRETTELL, *Secretary.*

## GUARDIAN
### FIRE AND LIFE ASSURANCE COMPANY,

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**LIFE DEPARTMENT.**—UNDER THE PROVISIONS OF AN ACT OF PARLIAMENT, this Company now offers to future Insurers FOUR-FIFTHS OF THE PROFITS, WITH QUINQUENNIAL DIVISION, OR A LOW RATE OF PREMIUM without participation of Profits.

The next division of Profits will be declared in June, 1855, when all Participating Policies which shall have subsisted at least one year at Christmas, 1854, will be allowed to share in the Profits.

At the several past divisions of profits made by this Company the reversionary bonuses added to the policies from *one-half* the profits amounted, on an average of the different ages, to about one per cent. per annum on the sums insured, and the total bonuses added at the four septennial divisions, exceeded £770,000.

**FOREIGN RISKS.**—The extra premiums required for the East and West Indies, the British Colonies, and the northern parts of the United States of America, have been materially reduced.

**INVALID LIVES.**—Persons who are not in such sound health as would enable them to insure their lives at the Tabular Premiums, may have their lives insured at Extra Premiums.

**LOANS** granted on Life Policies to the extent of their values, provided such Policies shall have been effected a sufficient time to have attained in each case a value not under £50.

**ASSIGNMENTS OF POLICIES.**—Written Notices of, received and registered.

*Notice is hereby given*, That Assurances which expire at Quarter-day must be renewed within fifteen days, at this Office, or with Mr. SAMS, No. 1, St. James's-street, corner of Pall Mall; or with the Company's Agents throughout the kingdom, otherwise they become void.

GEO. KEYS, Secretary.

E. RIMMEL'S PERFUMERY has been admitted to the Great Exhibition where it was to be found in Section 29, under the north end of the Transept. Among other novelties will be noticed, Flora's Fountains for perfuming apartments, Winter artificial Bouquets, richly decorated Sultanas, Exhibition Pomade and Bouquet, Illustrated Soaps, Toilet Vinegar to supersede Eau de Cologne, &c. E. RIMMEL, 39, Gerrard-street, Soho, London.

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CHARLES J. THICKE, Resident Secretary.

## EAGLE ASSURANCE COMPANY.

3, CRESCENT, NEW BRIDGE STREET, BLACKFRIARS, LONDON.

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ACTUARY and SECRETARY—CHARLES JELLICOE, Esq.

This Company was established in 1807, is empowered by the Act of Parliament 53 George III., and is regulated by deed enrolled in the High Court of Chancery.

It was originally a strictly proprietary one. Subsequently the assured were admitted to a septennial participation in profits, and received their first bonus in 1840. At the second division of surplus, in 1847, it was determined that the future divisions should be quinquennial. Hence the next one will take place in 1852.

The Company now ranks amongst the largest and most wealthy in the kingdom.

To the present time (1850) the assured have received, in satisfaction of their claims, upwards of £1,220,000.

The amount at present assured is £3,000,000 nearly, and the income is about £125,000.

At the last division of surplus, about £100,000 was added to the sums assured under policies for the whole term of life.

The lives assured are permitted, in time of peace, to reside in any country—or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than 33 degrees from the Equator, without extra charge.

Deeds assigning policies are registered at the office, and assignments can be effected on forms supplied therefrom.

The annual reports of the Company's state and progress, prospectuses and forms, may be had, or will be sent, post free, on application at the office, or to any of the Company's agents.

UNITED KINGDOM LIFE ASSURANCE COMPANY. Established by Act of Parliament in 1834; 8, Waterloo-place, Pall-mall, London; 97, George-street, Edinburgh; 12, St. Vincent-place, Glasgow; 4, College-green, Dublin.

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The Bonus added to Policies from March, 1834, to the 31st of December, 1847, is as follows:—

| Sum Assured. | Time Assured. | Sum added to Policy in 1841. | Sum added to Policy in 1848. | Sum Payable at Death. |
|---|---|---|---|---|
| £ | | £ s. d. | £ s. d. | £ s. d. |
| 5000 | 13 yrs. 10mts | 638 6 8 | 787 10 0 | 6470 16 8 |
| 5000 | 1 year | ..... ..... | 112 10 0 | 5112 10 0 |
| 1000 | 12 years | 100 0 0 | 157 10 0 | 1257 10 0 |
| 1000 | 7 years | ..... | 157 10 0 | 1157 10 0 |
| 1000 | 1 year | ..... | 22 10 0 | 1022 10 0 |
| 500 | 12 years | 50 0 0 | 78 15 0 | 628 15 0 |
| 500 | 4 years | ..... | 45 0 0 | 545 0 0 |
| 500 | 1 year | ..... | 11 5 0 | 511 5 0 |

The Premiums, nevertheless, are on the most moderate scale, and only one-half need be paid for the first five years, when the Insurance is for Life. Every information afforded on application to the Resident Director, No. 8, Waterloo-place, Pall-mall, London.

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ARE OPEN DAILY

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*The Exhibition Rooms contain a considerable collection of Portraits of Eminent Personages, English and Foreign.*

N.B.—Mr. CLAUDET has on sale Engravings and Lithographs from Daguerreotype originals, taken by him of a number of distinguished persons, among which are the portraits of the Duke of Wellington, Lord Gough, Lord Rosse, Marquis of Northampton, Lord G. Bentinck, Lord Brougham, Monsieur Guizot, &c., &c., &c.

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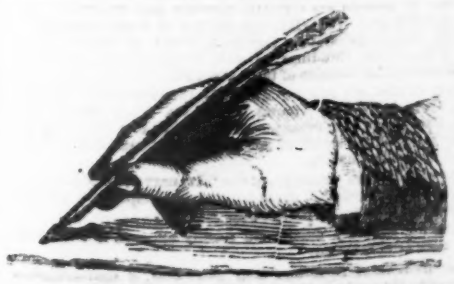
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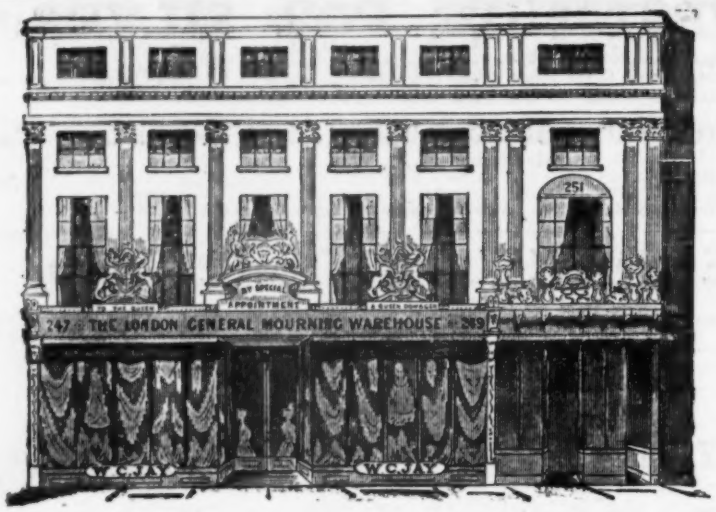
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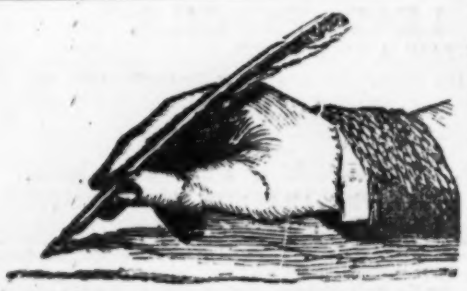
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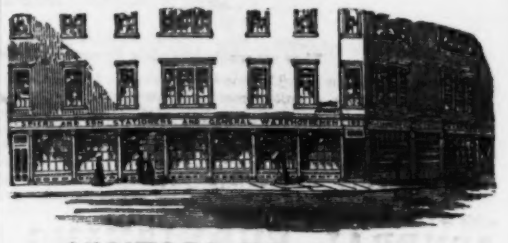
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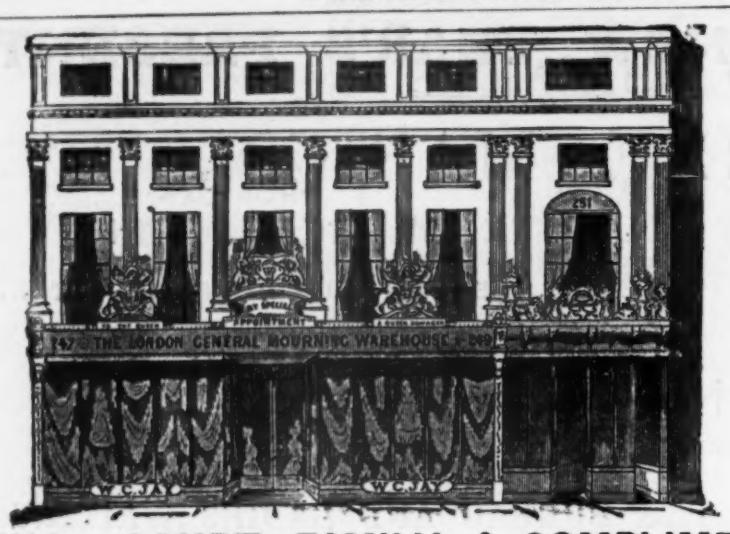
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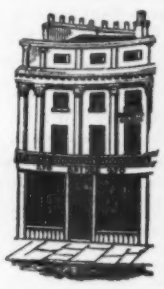
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|---|---|---|---|---|
| | £ | £ s. d. | | £ s. d. |
| 1806 | 2500 | 79 10 10 | Extinguished. | 1222 2 0 |
| 1811 | 1000 | 33 19 2 | ditto | 231 17 8 |
| 1818 | 1000 | 34 16 10 | ditto | 114 18 10 |

*Examples of Bonuses added to other Policies.*

| Policy No. | Date. | Sum Insured. | Bonuses added. | Total with additions, to be further increased. |
|---|---|---|---|---|
| | | £ | £ s. d. | £ s. d. |
| 521 | 1807 | 900 | 982 12 1 | 1882 12 1 |
| 1174 | 1810 | 1200 | 1160 5 6 | 2360 5 6 |
| 3392 | 1820 | 5000 | 3558 17 8 | 8558 17 8 |

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|---|---|---|---|---|---|
| | £ | | £ s. d. | £ s. d. | £ s. d. |
| 15 | 3000 | 6 | 315 0 0 | 164 16 8 | 52 6 6 |
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|---|---|---|---|---|---|
| | £ s. d. | £ s. d. | | £ s. d. | £ s. d. |
| 15 | 1 11 0 | 1 15 0 | 40 | 2 18 10 | 3 6 5 |
| 20 | 1 13 10 | 1 19 3 | 50 | 4 0 9 | 4 10 7 |
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